SAN FRANCISCO ART INSTITUTE

Spring 2014

www.sfai.edu

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LETTER FROM THE DEAN AND VICE PRESIDENT FOR ACADEMIC AFFAIRS

Dear Students:

Every year at orientation Jeff Gunderson, our librarian, lectures on the history of SFAI. Many of you have heard his talk, either this year or in years past, and I hope that some of it stuck with you. As I listened to Jeff recount the numerous luminary artists who've been a part of this institution in one way or another over the years, I felt a deep sense of pride and awe.

SFAI's history clearly represents our shared values, and our important place in the development of 20th century modern and contemporary art. For over a century, we have been devoted to an engagement with San Francisco and international art and culture, the importance of risk taking and new approaches, and a deep commitment to political and social justice. Some highlights include:

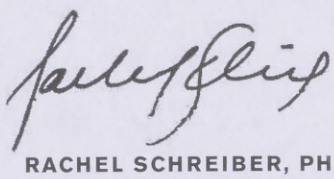
- Henri Matisse toured the school in 1930 and remarked on the "magnificent lighting and working conditions" in our studios.
- When Marcel Duchamp visited the school in 1949, he saw a student working and asked him what he was doing. The student replied, "I really don't know." Duchamp responded, "Keep up the good work!"
- Ansel Adams regularly brought in artists to teach whose approaches differed from his own; these included Imogen Cunningham, Dorothea Lange, and Minor White.
- Diego Rivera sought the largest wall in the school for his mural, and stated that his "purpose was to present a dynamic concerto of construction–technicians, planners, and artists working together." He enlisted his friends to help him with the mural, and then included them in the piece.
- In 1943 a group show of San Francisco artists was held at SFAI, and the cover of the publication presented work completed by an artist in a Japanese internment camp.
- Artist Jay DeFeo's painting "The Rose" hung on a wall in the McMillan Conference Room for many years before being purchased by the Whitney Museum of American Art. In order to move the painting, which weighed close to one ton, a window had to be taken out to load it onto a crane on Francisco Street.

The spirit of collaboration, innovation, and social awareness continues to this day. In the fall semester, the exhibition *Energy That is All Around* was mounted in the Walter and McBean Galleries, featuring the work of artists Chris Johanson, Margaret Kilgallen, Alicia McCarthy, Barry McGee, and Ruby Neri–all of whom attended, or were associated with, SFAI. These artists came together in the 1990s in San Francisco's Mission neighborhood, exhibiting in local alternative arts venues, galvanized by their attention to community, "street" aesthetics, and social art-making.

This is my first year as Dean and Vice President for Academic Affairs at SFAI. I am deeply honored to join all of you in this capacity. I look forward to following your development as artists and scholars, both as students now, and in the future as alumni who might just appear in one of Jeff's lectures.

I hope you have a fantastic, productive, challenging, and rewarding semester.

Best,



RACHEL SCHREIBER, PH.D
Dean and Vice President for Academic Affairs

ACADEMIC CALENDAR

FALL 2013

August 1	Fall 2013 tuition due
August 18	Residence Hall move-in
August 19	International and Exchange Student Orientation
August 19	Parent and Family Orientation
August 20–23	Undergraduate Student Orientation
August 22-23	Graduate Student Orientation
August 26	Fall semester classes begin
September 9	Add/Drop deadline for Fall 2013
September 2	Labor Day Holiday
October 7–11	Midterm grading period
November 5–8	Spring 2014 priority registration for continuing MA, MFA, and PB students
November 8	Last day to withdraw from courses with a "W" grade
November 11–15	Spring 2014 priority registration for continuing BA and BFA students
November 18	Spring 2014 early registration for new students begins
November 25	Spring 2014 early registration for non-degree students begins
November 28–29	Thanksgiving Holiday
December 6	Fall 2013 classes end
December 16	Fall 2013 grades available to students

SPRING 2014

December 15	Spring 2014 tuition due
January 6–17	Intensive session
January 6	Add/Drop deadline for Intensive session
January 14	Last day to withdraw from Intensive session with a "W" grade
January 15	Residence Hall move-in
January 15	International and Exchange Student Orientation
January 16	Parent and Family Orientation
January 16–17	Undergraduate and Graduate Student Orientation
January 17–19	Low-Residency MFA Winter Reviews
January 20	Martin Luther King Day Holiday
January 21	Spring 2014 classes begin
February 3	Add/Drop deadline for Spring 2014
March 3–7	Midterm grading period
March 17–21	Spring Break
April 9–11	Summer and Fall 2014 priority registration for continuing MA, MFA, and PB students
April 11	Last day to withdraw from Spring 2014 courses with a "W" grade
April 14–18	Summer and Fall 2014 priority registration for continuing BA and BFA students
April 14–18	MFA Reviews
April 19	Graduate Open Studios
April 21–25	MA Collaborative Projects
May 9	Spring 2014 classes end
May 12	Summer and Fall 2014 early registration for new students begins
May 12–13	MA Symposium
May 16	BFA Graduate Exhibition Opening
May 16	Vernissage: MFA Exhibition Opening
May 17	Commencement Ceremony
May 19	Summer and Fall 2014 early registration for non-degree students begins
May 19	Spring 2014 grades available to students

PROGRAMS OF STUDY

Rachel Mica Weiss (MFA Sculpture, 2012)
Leaning Wood (the red thread), 2012
Wood, hand-made cotton rope

The School of Studio Practice

The School of Studio Practice concentrates on developing the artist's vision through studio experiments, and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art-making, the School of Studio Practice is composed of seven of SFAI's most historically distinguished programs:

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate in its seven areas of study:

Bachelor of Fine Arts
Master of Fine Arts
Dual Degree Master of Fine Arts / Master of Arts (in History and Theory of Contemporary Art)
Post-Baccalaureate Certificate

The School of Interdisciplinary Studies

Motivated by the premise that critical thinking and writing are essential for engaging contemporary global society and require an in-depth understanding of both theory and practice, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies).

The School of Interdisciplinary Studies offers the following degrees in its three areas of study:

Bachelor of Arts
- **History and Theory of Contemporary Art**
- **Urban Studies**

Master of Arts
- **Exhibition and Museum Studies**
- **History and Theory of Contemporary Art**
- **Urban Studies**

Dual Degree Master of Arts (in History and Theory of Contemporary Art)/**Master of Fine Arts**

Features

Academic Resource Workshops

Pathways to Study

Faculty-Led Program:
Memory Under Construction

ACADEMIC RESOURCES WORKSHOPS

DATE	TOPIC	PRESENTER	LOCATION/TIME
2/12/14 Wednesday	Habits for Success	Peter Blackman *Undergraduate Academic Advisor*	20B 12:15–12:45
2/19/14 Wednesday	Developing a Critical Voice: Creative Strategies for Essay Writing	Christian Nagler *Visiting Faculty, Interdisciplinary Studies*	20B 12:15–12:45
2/26/13 Wednesday	Exploratory Research for Artists and Academics	Kim Cook *Enrollment Coordinator*	SFAI Library 12:15–12:45
3/5/13 Wednesday	Techniques for Academic Success	Rose Chung *Area Manager, School of Interdisciplinary Studies*	20B 12:15–12:45
3/17–3/21	**SPRING BREAK**		
4/2/14 Wednesday	Professional Tips for Emerging Artists	Zeina Barakeh *Director of Graduate Administration*	Third Street Lecture Hall 12:15-12:45
4/9/14 Wednesday	Tips for Applying to Graduate School	Nicole Archer *BA Chair*	20B 12:15–12:45
4/16/14 Wednesday	Student Loans: What to Expect After Graduation	Julie Banks-Boudouma *Student Loan Advisor*	20B 12:15–12:45

ACADEMIC RESOURCE CENTER

To enhance and enrich the learning process at SFAI, the Academic Resource Center (ARC) offers tutoring services, which are free and available to all students. Students meet with tutors to improve and develop skills in writing and other academic subjects as well as to gain fresh perspectives to foster more creative and analytical approaches to both their academic and studio practices.

Our tutors are graduate and upper division undergraduate students who have excelled academically and strive to positively impact the educational experience at SFAI. As students settle into the demands of their respective programs, meeting with a peer tutor can help recalibrate study techniques and time management skills to ensure success in their educational endeavors.

Students engage with SFAI tutors in multiple ways, including:

- One-on-one tutoring from 10:00 am–4:00 pm, Monday–Friday, in the ASC
- Study Sessions for Art History lecture classes in the Residence Halls
- Peer Editing Workshops in English Composition classes

Students are highly encouraged to become familiar with the ARC as a valuable and relevant resource to assist them throughout their SFAI experience.

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Make an appointment at *https://tutortrac.sfai.edu*
Contact: *arc@sfai.edu*, 415.749.4578

PATHWAYS TO STUDY

Cheng Jiang (MFA Film, 2013)
Take It Easy, 2012
Performance still

Pathways to Study are intercurricular, thematically linked course sequences that cut across the offerings within the School of Studio Practice and the School of Interdisciplinary Studies. For the Spring 2014 semester, we focus on The Media(ted) City, and The Moving (Body) Image.

THE MEDIA(TED) CITY

The Media(ted) City pathway offers a platform for researching and creating multiple and diverse interpretations of the city. The city is itself a contested concept that artists use to produce work with imaginative results. These can include sites of human interaction and cultural identity, which can serve as representations for physical objects, film, and video; virtual simulated cities as in gaming; and spaces to 'occupy.'

From cinematically "performing" themselves to sections of cities representing other places, cities have always brought people together from different backgrounds, providing imaginative ways for artists to fragment, multiply, and reconfigure public space and civic life. By shifting our perceptions and engaging us socially, emotionally, conceptually, or sensually, artists enable us to develop and articulate new conceptions of mediated public space.

The following courses support creative practice about the evolving representation of the city—its art, artifacts, people, networks—including social, cultural, and environmental sustainability for a 'lived' environment as its foundation.

CS-220A-1	The City in Cinema
HUMN-200A-1	Ancient Cities: The Archaeology of Urban Forms and Spaces
HUMN-201A-1	The City in Nature: Ecological History of San Francisco
SCIE-107-1	Urban Permaculture
US-200-1/ SOCS-200-1	Whose City? Urban Theory and Global Justice
US-296-1	City as Studio Practicum
DT-220E-1	Alternative Game Development for Play in Everyday Spaces
IN-299A-1	Memory Under Construction
PA-220H-1	Painting Culture
PH-220B-1	Documentary Photography: Art and Activism
PR-117-1	Printmaking in the 21st Century: Deconstructing the Conceptual and Physical Creation of the Multiple Image
SC-310A-1	Site/Context: Public Art Studio

For further curricular information about this Pathway to Study, please contact Paul Klein, BFA Chair, *paulklein@sfai.edu*.

Hannah Kirby (BFA New Genres, 2013)
CCC, 2012
Documentation of performance
Courtesy of the artist

THE MOVING (BODY) IMAGE

This pathway explores the intersections between cinema, video/media, performance, body politics, and issues of representation. Students will investigate how the body, identity, and representation are mediated through the camera in cinema and performance video. Students will gain perspectives on methods and approaches using media (digital video, film, etc.) to address issues of persona, feminism, and subcultural identities.

HTCA-220B-1	Reel Deviants: Figuring Feminine Desire Throughout Cinema History
CS-301B-1	Critical Theory B: Innocent Beauty and Ugly Futures: Japanese Sci-Fi, Manga, and Animation
CS-301C-1	Critical Theory B: Feminism in the 21st Century: Cultural Issues, Global Questions, and Aesthetic Responses
FM-208-1	Electro-Graphic Sinema
FM-320A-1	Advanced New Media for Alternative Distribution
NG-240A-1	"Girls" On Film: A Study Of Drag Performance In Cinema
NG-310-1	Advanced Video: The Moving Image
CS-500B-1/ US-500B-1	The City of Ritual Body

For further curricular information about this Pathway to Study, please contact Tony Labat, MFA Chair, *tlabat@sfai.edu*.

FACULTY-LED PROGRAM: MEMORY UNDER CONSTRUCTION

Hambre de Amor
Courtesy of Aaron Terry

JANUARY 3–17, 2014

IN-299A-1 Memory Under Construction
Aaron Terry
Prerequisite: Junior Standing (60 units) and Permission of Instructor

Information Sessions:
Wednesday, October 16: 12:00-1:00 pm, Studio 18
Monday, October 21: 12:00-1:00 pm, 3LH
Wednesday, October 23: 12:00-1:00 pm, Studio 18
Monday, October 28: 12:00-1:00 pm, Studio 18
Monday, November 4: 12:00-1:00 pm, Studio 18

Important Dates:
October 28: Applications due to Academic Affairs (accepted on a rolling basis)
November 4: Students notified of acceptance into course
November 11: $500 deposit due
November 25: $1,683 due (remaining program course fee)
December 15: All tuition and fees due: $4,932 for Undergraduates; $5,208 for Graduates (3-Unit Tuition Fee)

In this Faculty-Led Program, students will travel to Buenos Aires, Argentina to explore artistic approaches to how we deal with memory. The course will examine the creative individual and collaborative reaction of Argentine artists to the years of dictatorship under the military regime of the 1970s and '80s, giving students a conceptual base with which to approach the memories associated with oppression, terrorism, and healing and the processing of such events. Through discussions with Argentine artists, students will be challenged to consider personal versus collective memory and how societies, both U.S. and Argentine, relate to foreign tragedy and memory. Under the Argentine military dictatorship, between 14,000 and 30,000 people "disappeared" under mysterious circumstances— detained by police and military, held in secret detention centers, accused of political or subversive action against the Argentine government—and were often never seen again by friends or family. In response to this history, protest has become a common part of the public dialogue, and politics are manifest in all parts of the Argentine art world, from the gallery system to the expansive world of stenciled walls. As the political center of Argentina, Buenos Aires is a city of creative and political activity. The class will visit the recently opened Museo de Memorias (Museum of Memory) in Buenos Aires, housed in one of the former detention centers of the military, which presents artistic reaction as well as historical documentation of the years of dictatorship. Students will also consider other global art sites (memorials)

that address tragedy such as the Holocaust Memorial in Berlin and the Vietnam Veterans' Memorial in Washington, D.C. The class will meet with local artists and gallerists in Buenos Aires to discuss the subject of memory both locally and internationally. Class trips will visit the following locations, which range in size and scope as local and internationally active galleries: Braga Menendez Arte Contemporaneo, Fundación PROA, Centro Cultural Borges, Praxis, Appetite, Ruth Benzacar, and MALBA:Colección Costantini. All of these activities will inform our own perception of how the art world responds to tragedy and commemorates atrocities through public intervention, public art, and in the gallery. The course will culminate with an exhibition in the Diego Rivera Gallery, March 9-15, 2014.
Satisfies 3 units of the 6-unit Off-Campus Study Requirement
Satisfies Studies in Global Cultures Requirement

Program course fee: $2,183
The program course fee does not include round-trip airfare to Argentina, visa fees, a course reader, or dinner each evening. Students are responsible for securing a visa ($160) in advance of travel. The program course fee includes lodging, all in-country transportation for course activities, and breakfast and lunch each day. Students who do not have SFAI health insurance are responsible for additional insurance that covers evacuation and repatriation.

Enrolled students pay tuition for three (3) credits and a program course fee of $2,183 for this Faculty-Led Program. Tuition and fees for *Memory Under Construction* must be paid no later than December 15, 2013.

Students interested in applying for IN-299A-1 *Memory Under Construction* are encouraged to attend an information session and should email Academic Affairs at *academicaffairs@sfai.edu* for a Faculty-Led Program application. Applications must be received by October 28 along with materials listed on the application. Student applications will be reviewed by the Faculty-Led Program leader in conjunction with Academic Affairs. Prior to submitting the application, all students are required to meet with Financial Aid.

Aaron Eliah Terry grew up as a kid with no electricity or running water in the woods of Upstate New York until fate brought his family to Philadelphia, where he grew into the city as a young adult. His biggest fear as a child was nuclear war or a bear attack. Terry's work has been shown in Buenos Aires, Argentina, Philadelphia, Portland, Oregon, and the Bay Area. He currently lives in the Redwood groves of Canyon, CA. His current fears include nuclear radiation and mountain lion attacks or "Sudden Oak Death" caused by falling trees. He holds an MFA from the San Francisco Art Institute. Aaron has worked extensively in Ecuador, Bolivia, Peru, and Argentina. He is currently visiting faculty at SFAI.

Registration

Priority Registration

Academic Advising

Add/Drop Dates and Procedures

Withdrawal Dates and Procedures

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering, or students returning from a leave of absence or from an off-campus program authorized by SFAI, are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

PRIORITY REGISTRATION

Continuing degree-seeking students are offered—and strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined by number of cumulative units, with First-Semester Freshmen registering first, followed by Seniors, Juniors, Sophomores and ending with Second-Semester Freshmen, in decreasing order of cumulative units. A packet is distributed to continuing degree-seeking students in advance of registration that includes information specific to each such student regarding the date and time of priority registration; a registration form; and an updated curriculum record.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If a requested course is full, a student may still be able to add the course during the add/drop period if a space becomes available. Before selecting courses, students should check the schedule as well as its addenda at *www.sfai.edu/course-schedules* to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, they will be denied registration and referred to the academic advisor.

Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

Hours of the Registrar's Office

The Registrar's Office is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Spring 2014 Registration Schedule

November 5–8, 2013
Priority registration for continuing MA, MFA, and Post-Baccalaureate students

November 11–15, 2013
Priority registration for continuing BA and BFA students

November 18, 2013
Early registration for new students begins

November 25, 2013
Early registration for non-degree students begins

Continuing MA, MFA, and Post-Baccalaureate Students

Registration priority for MA, MFA, and Post-Baccalaureate students is determined by the number of units earned.

All MA, MFA, and Post-Baccalaureate students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the date and time of registration.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Registrar's Office during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted. Students may not register before their appointment.

Non-degree Students

Non-degree students should submit completed registration forms to the Registrar's Office.

ACADEMIC ADVISING

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or the graduate faculty advisor, Reagan Louie (*rlouie@sfai.edu*), prior to registration each semester. Scheduled advising takes place at the time of registration.

Registration forms as well as add/drop forms must be signed by a faculty advisor or the MA or MFA Chair in order to be processed.

Undergraduate

Advising for newly admitted undergraduates begins with an admissions counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Undergraduate students with 45 units or less, and 99 units and above, must obtain the signature of the Undergraduate Academic Advisor on the initial registration form as well as for all add/drop requests. It is recommended that *all* students see the advisor to establish clear and reasonable academic goals by developing a semester-by-semester plan for the timely and successful completion of all degree requirements. In addition to degree requirements, the advisor is available to discuss the declaration of majors and minors, change of majors, travel opportunities and co-curricular services, including the integration of internships into a degree plan. Peter Blackman, Undergraduate Academic Advisor, is available to meet with students during drop-in hours 1:00–2:00 pm Monday–Friday (unless otherwise noted) and students are encouraged to email or use the sign-up sheets outside his office to schedule an appointment. (Pblackman@sfai.edu, Office location: Studio 15)

Students with 90 units or more are strongly encouraged to meet with Susan Martin (*smartin@sfai.edu*), the Assistant Dean for Academic Success, to ensure their educational and professional goals are being met as they prepare for the final two semesters at SFAI. Her office is located on the Mezzanine, next door to the Registrar's Office, and students are encouraged to email her for an appointment.

In addition, faculty mentors and Department Chairs are available to discuss the educational and co-curricular opportunities in the Bay Area available to students to inform and enhance their educational experience at SFAI.

ADD/DROP DATES AND PROCEDURES

Add/Drop Deadline for Spring 2014: February 3, 2014

Students may change their schedules any time after priority registration until the end of the add/drop period by completing an add/drop form in person at the Registrar's Office. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Registrar's Office when adding or dropping a course.

International Students

In order to maintain F-I visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 units) in each fall and spring semester until graduation. International students who are considering dropping a course should consult with the Student Affairs Office to ensure that they can still maintain full-time enrollment status. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Student Affairs Office. Failure to secure advance approval will result in loss of F-I status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline and are strongly encouraged to see an advisor before withdrawing from a course. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of WF. Exceptions to the official withdrawal policy require an appeal to the Academic Appeals Committee.

Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may begin the appeal process by contacting Susan Martin (*smartin@sfai.edu*), Assistant Dean for Academic Success, or Megann Sept (*msept@sfai.edu*), the Dean of Students. Exemptions will only be granted to students who can document extenuating circumstances.

Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either Rachel Schreiber, Dean and Vice President for Academic Affairs, or the Dean of Students. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI. Exemptions from the official withdrawal policy require an appeal to the Academic Appeals Committee. Exemptions will only be granted to students who can document extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Registrar's Office. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than February 3, 2014 in order to avoid tuition charges for the Spring 2014 semester. Standard refund policies (see page 17) apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

Tuition and Fees for Spring 2014

Tuition Payment Deadlines

Tuition Payment Plans

Refund Policy

TUITION AND FEES FOR SPRING 2014

All tuition and fee balances must be paid by the payment deadline. **Tuition is due December 15, 2013.** This means that the semester balance must be paid in full unless covered by financial aid. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes.

BA, BFA, and non-degree tuition per semester

1–11 units	Multiply each unit by $1,644
12–15 units	Pay a flat tuition rate of $18,768
Over 15	$18,768 plus $1,644 per unit

MA, MFA, and Post-Baccalaureate tuition per semester

1–11 units	Multiply each unit by $1,736
12–15 units	Pay a flat tuition rate of $19,760
Over 15	$19,760 plus $1,736 per unit (over 15)

Fees

1. Student Activity fee is $35 per semester.
2. Materials fee is $200 per semester for all MFA, MA/MFA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is $50 for BA students enrolled in six or more units. No material fees are assessed for MA students.
3. Technology fee is $200 per semester for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details.
5. All Study/Travel Courses require a $500 nonrefundable deposit.
6. Facilities fees are $300 for students who are not enrolled in summer courses but would like to use SFAI facilities over the summer.
7. BFA Graduate Exhibition: $150
8. Commencement fee is $100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and Catalogue: $300
2. MFA Final Review (charged only to students not enrolled in classes): $300

Exchange Students

1. Incoming students pay Materials fee, Technology fee, and Student Activity fee prior to registration.
2. Outgoing SFAI students do not pay Materials fee, Technology fee, or Student Activity fee to SFAI. However, if fees are assessed by the foreign institution, the outgoing SFAI student will be responsible for paying those fees to the foreign institution in full.

TUITION PAYMENT DEADLINES

New and Continuing Degree-seeking Students

All tuition and fee balances must be paid by the payment deadline. **Tuition for Spring 2014 is due December 15, 2013.**

Payment for Faculty-Led Programs

For Faculty-Led Programs, in addition to tuition, program fees covering additional costs such as room and board are charged to a student's account at the time of registration and are due in full by the date noted on the individual program's literature. All fees must be paid before departure. All deposits and fees for Faculty-Led Programs are nonrefundable. Tuition and fees for Faculty-Led Programs are due on the date listed under each Faculty-Led Program course description.

Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card.

Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. intensive classes or faculty-led programs) will be due according to specified due dates but no later than 3 weeks before start date.

Obligation for Payment

Enrollment constitutes a financial contract between the student and SFAI. The student's rights to services and benefits are contingent upon them making all payments as agreed upon. If payments of amounts owed to SFAI are not made when they become due, SFAI has the right to cancel the student's registration and/or administratively withdraw them from the current term, withhold their grades, transcripts, diplomas, scholastic certificates, and degrees, and impound their final exams. Failure to maintain good financial standing with SFAI will result in denied participation in any deferred payment plans and/or some forms of financial aid. In addition, balances due SFAI are reported by our collection agencies, which may impact the student's credit ratings.

Students who are not current in their own, their parents', or their parties' financial obligations with respect to their enrollment may be immediately withdrawn from courses and placed on administrative leave before, during, or after an academic term, at the discretion of the Institute, without advanced notice.

Holds on Student Accounts

Prior to registering for a new term, the student must pay any outstanding balances from any preceding terms. If the student does not pay their outstanding balances or make payment arrangements satisfactory to SFAI, they will not be permitted to register. This policy applies to any outstanding balances with SFAI.

TUITION PAYMENT PLANS

To complete the enrollment process, the student must choose a payment option for the term and complete any additional steps required for that option. The student must complete these steps by the payment due date for the term as published in the academic calendar. Failure to do so will result in cancellation of the student's registration.

SFAI offers alternative options for payment of tuition charges:

A) A full payment option that requires one payment after deducting financial aid.

B) A monthly payment option that divides tuition, after deducting financial aid, into four (4) monthly installments.

- Monthly payment plans are available to students enrolled in six units or more per semester that are in good financial standing.
- Students that enroll in fewer than six units must pay in full at registration.

Methods of Payment

- Tuition payments may be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute". Students may pay online via WebAdvisor; by phone by calling the Student Accounts/Cashier's Office; or by mail.
- Debit card, ACH, wire transfer, VISA, MasterCard, and American Express will be accepted for payment.
- Monthly payments under the monthly payment option may also be charged to a debit card, VISA, MasterCard, or American Express, and will be automatically charged on the first of each month.
- *Note: there is a 2.5% banking transaction fee charged by the bank on all credit card transactions. There are no fees for electronic check transactions or debit card transactions.*

Fees

- An administrative fee of $25 will be charged for students selecting the monthly payment plan option.
- A $50 fee will be charged for returned checks.
- Late fees of $25 per month will be charged for all delinquent pay ments received after the 15th of the month.

Interest

- Interest will be charged at the rate of 0.83% per month on the outstanding balance after the published tuition payment due date.

REFUND POLICY

Dropped Classes by Degree and Non-degree Students

Full tuition refunds for dropped classes, excluding intensive classes (which have an add/drop date of the first day of class), are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period. It is the student's responsibility to complete the Withdrawal Form on a timely basis.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a hiatus is based on the last date of attendance that is filed in writing with the Registrar's Office. It is the student's responsibility to complete the Withdrawal Form on a timely basis.

Withdrawing students must obtain a Withdrawal Form from the Registrar's Office and follow SFAI's withdrawal procedures in the Student Handbook. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term.

Financial Aid Recipients

The Higher Education Act Amendments of 2011 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Withdrawal Form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. For more information on financial aid, please visit *http://www.sfai.edu/financial-aid*.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult with the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and refunds of any related fees, if applicable, for classes that are canceled.

Academic Policy

ACADEMIC POLICY

Concurrent Registration

If a student plans to enroll concurrently with another accredited Bay Area college or university, or other institution, written course approval must be obtained, prior to registration with the other institution, from the Registrar's Office in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. SFAI's Residency Requirement allows students to transfer in up to 60 credits and students must complete their final 30 units at SFAI. Students on hiatus must also have written course approval prior to registration at another institution. Please consult the Registrar's Office for details.

College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. All courses are offered for three units unless otherwise specified.

Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate-level courses are available only to students admitted to SFAI's graduate programs.

If an official transcript is required, please complete a Request for an Official Transcript form available in the Registrar's Office or on the SFAI website at *www.sfai.edu/request-transcript*.

Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at *www.sfai.edu* under Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures set out therein. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at *http://webadvisor.sfai.edu*. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any course because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, child-birth or related medical condition, marital status, age, sexual orien-tation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." SFAI has a commitment to provide equal educational opportunities for qualified students with disabilities in accordance with state and federal laws and regulations; to provide equality of access for qualified students with disabilities; and to provide accommodations, auxiliary aids, and services that will specifically address those functional limitations of the disability which adversely affects equal educational opportunity. SFAI will assist qualified students with disabilities in securing such appropriate accommodations, auxiliary aids and services. The Accessibility Services Office is located on the Chestnut Campus in the Student Affairs Office and can be reached at *accessibility@sfai.edu*.

Undergraduate Curriculum

Core Curriculum

Bachelor of Fine Arts Requirements

Bachelor of Arts Requirements

Courses that satisfy the Critical Studies, Social Science, Studies in Global Cultures, and Off-Campus Study Requirements

Minor Programs

—

BFA

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture

BA

History and Theory of Contemporary Art
Urban Studies

CORE CURRICULUM

The Core Curriculum at SFAI provides students with a well-informed, multifaceted foundation from which to approach their art practice. Encompassing the First Year Program, Art History Requirements, and Liberal Arts Requirements, the Core Curriculum helps students build foundational skills in research, critical thinking, and written and visual expression.

THE FIRST YEAR PROGRAM AT SFAI

First-year students enroll in a full complement of 100-level studio and academic courses that lay the foundation for advanced study in the major and minor programs available to them at the San Francisco Art Institute.

At SFAI, we immediately embrace the first-year students as artists and thinkers, and invite them into the creative and intellectual community of the school and the broader artistic and cultural resources of the Bay Area. Simultaneously, we challenge them to move beyond their assumptions about what art is and can be within an expanded field of cultural production. Throughout their first year at SFAI we encourage students to consider:

- How do artists translate raw experience into expressive form?
- How does imagination connect with analysis to deepen meaning?
- What historical narratives support creative work?
- How can an artist engage with society beyond the borders of art's conventional spaces of exhibition in the studio, gallery, and museum?
- What are the many ways to address audience and what does the audience bring to art?

The First Year Program Curriculum	
Fall 2013	**Spring 2014**
Global Art History (3 units)	Modernity and Modernism (3 units)
English Composition A (Investigation and Writing) (3 units)	English Composition B (Nonfiction Writing) (3 units)
Contemporary Practice (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)

Contemporary Practice: Fall – 3 units

In *Contemporary Practice* students will begin to identify and strengthen their creative voices through collaboration and critique as practiced throughout the SFAI community. Active engagement in *Contemporary Practice* ensures students will have significant experience in establishing a creative dialogue through personal projects and collaboration with their peers. The course emphasizes hands-on experience within a culture of research, creativity, and communication and deepens the first-year students' relationships with and understanding of the multiple and diverse strategies of investigation that produce knowledge and culture.

Facilitating and supporting the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources are the co-curricular activities embedded into the course, including workshops, public lectures and openings, visits to local museums and galleries, and excursions to local artists' studios.

History and Theory of Contemporary Art

Global Art History: Fall – 3 units

The course surveys global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material is organized in rough chronology, focusing week-to-week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, and the Islamic world, among others. Major topics include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion and ritual. The course also focuses on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

Modernity and Modernism: Spring – 3 units

The course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material is organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining the modern and the related terms modernism and modernity. The course poses possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II* and local museums as primary resources, this course covers art and architec¬tural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

English

The English requirement at SFAI is designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of the classes allows for close contact with faculty and substantial feedback of writing in progress. All incoming students are required to take the Writing Placement Exam (see page 23 for details) before registering. Some students may be required to register for *Seeing and Writing* before *Investigation and Writing*.

English Composition A (Investigation and Writing)
Fall – 3 units
A foundational course to develop critical reading and writing skills necessary for analyzing literary and visual works.

English Composition B (Nonfiction Writing)
Spring – 3 units
The second course in the writing sequence focuses on continuing development in writing, with emphasis on analysis, honing essay-writing skills, and preparing students for more advanced academic course work.

100-Level Electives – 15 units

First-year students are encouraged to range widely among the introductory courses in each department and program, building skills and widening their vision of the creative possibilities of art-making in an interdisciplinary context. Students will choose five 100-level courses across the major departments and programs, including liberal arts and transdisciplinary electives.

Breadth Requirements

Two of these five elective courses must fulfill the Breadth Requirements for Drawing and Media. Students will investigate these foundational areas of contemporary art practice, developing a familiarity with materials and processes and a historical and conceptual understanding of the trajectories that span the pre-history of cave painting to the postmodern conditions of new media and beyond.

» *Drawing – 3 units*
One 100-level course chosen across but not limited to Painting, Drawing, Printmaking, and Sculpture that foregrounds the expressive and representational power of line as a mode of making meaning, from the sketch to the schematic, from immediate gesture to attentive rendering, from the scribble on paper to the notational resolution of line into writing on a page.

» *Media – 3 units*
One 100-level course chosen across but not limited to Design and Technology, Film, New Genres, and Photography that addresses the conditions of reproduction, spectatorship, participation and user interface, social media, performance, and documentation that inform our contemporary relation to technology.

ART HISTORY REQUIREMENTS

Required art history courses provide students with an in-depth, critical understanding of important ideas, institutions, and discourses surrounding global art and culture.

Global Art History
Taken during the First Year Program

Modernity and Modernism
Taken during the First Year Program

Art Since 1945
A course focused on contemporary art in North America and Europe from 1945 to the present.

History of the Major (BFA only)
A course focused on the history of the medium in which the student is majoring.

Art History Elective (BFA only)
Any undergraduate Art History course.

BA students majoring in History and Theory of Contemporary Art take additional art history courses to fulfill requirements for the major.

LIBERAL ARTS REQUIREMENTS

SFAI's liberal arts requirements offer students grounding in the humanities and the social and natural sciences. The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history. Some courses taken during the First Year Program fulfill liberal arts requirements.

Liberal Arts Requirements (units)	33
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Cultures	3
Critical Theory A +	3
Critical Theory B +	3
Elective	3

** Writing Placement Examination required upon matriculation.*

+ Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

English

Based on results of the Writing Placement Exam (WPE), administered at new-student orientation, and any transfer or AP credit, students are required to successfully complete the English Requirement. Students will be notified by letter of their writing course placement, which will override any previous registration. Students may need to add or drop courses based on their WPE score as specified in the placement letter. **All placements are final.**

ENGL-90 English Language Support for Artists
Designed to support English as a second language (ESL) speakers in their studies at SFAI, this course focuses on academic reading and writing, grammar, and vocabulary development.

ENGL-95 Seeing and Writing
Reading and composition course focused on building a foundation in analytical thinking and writing. ESL students who need further work will also get assistance with English grammar. To be followed by ENGL-100.

ENGL-100 English Composition A (Investigation and Writing)
Taken during the First Year Program

ENGL-101 English Composition B (Nonfiction Writing)
Taken during the First Year Program
Nonfiction Writing students who do **not** pass the Writing Portfolio may not enroll in Humanities 200 and 201 or Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102 Continuing Practices of Writing
ENGL-102 is designed for transfer students to hone their critical reading and writing skills, prepare them at the highest level for challenging coursework, and enhance their studio practice. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

Humanities

Humanities courses develop an understanding of diverse cultures, ideas, and values by emphasizing social context and historical process. Course topics are organized thematically and faculty are drawn from multiple academic disciplines, including literature, philosophy, history, ethnic studies, science and technology studies, American studies, and area studies. Humanities courses aim to develop students' abilities to interpret complex written and visual texts, as a strategy for understanding the philosophical, social, and political issues that have significantly shaped human life.

The liberal arts requirements for humanities (HUMN-200 and 201) are intermediate-level courses that form a bridge between the English Composition sequence (100-level) and the Critical Theory sequence (300-level). Humanities 200 courses include a thematic or regional emphasis, and date from antiquity through 1500. Humanities 201 courses explore the emergence of the modern era from a global perspective (post-1500). These courses enhance analytic skill and develop oral and written expression to prepare students for advanced work. Prerequisites include English Composition A and English Composition B.

Science

Science courses introduce students to scientific methodologies as important modes of inquiry in the world, especially for developing environmental and planetary awareness. Many science courses introduce students to areas of art/science intersection and collaboration. We offer courses that reflect a range of scientific disciplines, including *Life Studies: Biology, Urban Ecology, Urban Hydrology*, and *Astronomy*. Additionally, we offer an exciting off-site course at the San Francisco Exploratorium, a museum of science, art, and human perception. The instructional team, led by a physicist, employs an experientially based learning method in which students design their own experiments and study physics-centered topics (often related to optics and sound).

Mathematics

Rather than teaching math in the abstract, all math courses emphasize student learning through creative projects. Some courses focus on the underlying mathematics of graphics technologies, information visualization, and interactive media. Because art is inherently spatial, other courses emphasize mathematics in relation to design, architecture, and geography. These courses are beneficial for artists and urban studies students, and are typically taught by a geographer or architect.

Social Science

Social science electives focus on the social foundations of human experience through multiple thematic approaches, disciplinary perspectives, and regional/area contexts. The social science curriculum includes diverse topics of interest from the disciplines of anthropology, sociology, psychology, political science, ethnic studies, and American studies. Faculty members at the SFAI have expertise in a wide range of geographic areas, including the Americas, Middle East, Eastern Europe, Africa and African Diaspora, and Asia. The social science curriculum includes 100-level and 200-level options for students.

Studies in Global Cultures

Developing an understanding of diverse cultures, knowledges, and ways of being is crucial for contemporary artistic development and meaningful civic participation, especially considering profound transformations occurring through processes of globalization. The Studies in Global Cultures requirement ensures that students learn about human experiences beyond a dominant Western perspective, and includes courses that focus on diverse cultures, ethnicities, and religions, as well as gender and sexual orientation. Importantly, this liberal arts requirement may be fulfilled through a wide range of courses in the studio fields, as well as in art history, the social sciences, and humanities.

Critical Theory

Critical Studies courses develop critical, multi-disciplinary perspectives on a wide range of contemporary cultural issues. The Critical Theory A (CS-300) and Critical Theory B (CS-301) sequence must be taken at SFAI, and is completed in the junior or senior year.

Critical Theory A provides a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Critical Theory B is a special topics course that builds upon the theoretical foundations of Critical Theory A. The topics change each semester; recent courses include *Technoscience and Environmental Justice; Theories in Third Cinema*; and *Trauma, Resilience, and Creative Practice*.

Off-Campus Study Requirement

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus study requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills necessary to succeeding after graduation, and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution.

All undergraduate students are required to complete 6 units of off-campus study toward their degree. Students who transfer in a minimum of 60 units are required to complete 3 units. For second-degree students who transfer in 90 units, the requirement is waived.

Faculty-Led Programs

Faculty-Led Programs are offered during the spring and summer intensive sessions and take students to a variety of places in the United States and abroad. Through a combination of travel and formal classes, these programs immerse a student in the history and culture of a particular place. Faculty-Led Programs range in duration from ten days to three weeks.

International Partner Exchange

International Partner Exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. SFAI has established exchange programs with the following international schools:

Bezalel Academy of Arts and Design – Jerusalem, Israel
Chelsea College of Art and Design – London, England
École Nationale Supérieure des Beaux-Arts – Paris, France
Glasgow School of Art – Glasgow, Scotland
Gerrit Rietveld Academy – Amsterdam, Holland
Korea National University of Arts – Seoul, Korea

Eligibility Requirements
- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernity and Modernism, or Art Since 1945
- 3.0 GPA minimum
- 60-75 units, with 24 units completed at SFAI
- Language skills may be required for certain schools
- Must complete 30 units at SFAI upon return

Tuition and Fees
While participating in an International Partner Exchange program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange (with the exception of work-study) and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

- September 20 to participate in International Partner Exchange for the spring semester
- April 1 to participate in International Partner Exchange for the fall semester

AICAD Mobility Program

SFAI partners with the Association of Independent Colleges of Art and Design (AICAD), a consortium of 43 leading art schools in the United States, Canada, Ireland, Japan, and Israel, to offer undergraduate students the opportunity to study for either the spring or fall semester at a participating AICAD school.

The AICAD Mobility program functions much like a study abroad experience. It is a great way to take classes that aren't offered at SFAI, work with new faculty and artists, and live in another part of the country or world.

For more information, contact the Global Programs office.

Eligibility Requirements

- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernism and Modernity, or Art Since 1945
- 3.0 GPA minimum
- 60-75 units, with 24 units completed at SFAI
- Must complete 30 units at SFAI upon return

Tuition and Fees

While participating in an AICAD Mobility program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

- September 20 to participate in AICAD Mobility for the spring semester
- April 1 to participate in AICAD Mobility for the fall semester

Internships

SFAI students are strongly encouraged to complete an internship during their course of study. Internships provide an opportunity for students to gain professional experience, and to become more familiar and build relationships with arts organizations in the Bay Area. Students who wish to receive credit for an internship must register for IN-396 and complete 90 hours of work with the host organization while enrolled in class.

For more information on IN-396, please see page 76 of the course schedule.

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units maybe transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements	**33 units**
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Cultures	3
Critical Theory A+	3
Critical Theory B+	3
Elective	3

All BFA students must complete the liberal arts requirements for their degree.

** Writing Placement Examination required upon matriculation.*

+ Must be taken at SFAI.

Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.

Courses that satisfy 3 or 6 units of the 6-unit Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.

Design and Technology

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Conceptual Design and Practice	3
Collaborative Practice in Art, Design and Technology	3
Media Techniques Distribution	6
Communications Design Distribution	3
Designed Objects Distribution	3
Design and Technology Electives	15
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Design and Technology	3
Art History Elective	3
Total	**120**

Film

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Introduction to Film	3
Special Topics in Film History	3
Distribution I	9
Advanced Film	3
Film Electives	15
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Film	3
Art History Elective	3
Total	**120**

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

New Genres

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
New Genres I	3
Issues in Contemporary Art	3
New Genres II	3
Installation Distribution	3
Video Distribution	3
Photoworks	3
New Genres Electives	15
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of New Genres	3
Art History Elective	3
Total	**120**

Painting

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Drawing I	3
Painting I	3
Drawing Electives	9
Painting Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Painting	3
Art History Electives	3
Total	**120**

Photography

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Introduction to Photography and the Darkoom	3
Tools of the Medium	3
Technical Electives	6
Digital Photography I	3
Digital Photography II	3
Conceptual Electives	6
History of Photography II	3
Photography Electives	6
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Photography I	3
Art History Elective	3
Total	**120**

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

Printmaking

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Beginning Printmaking	3
Intermediate Printmaking	6
Advanced Printmaking	6
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Printmaking	3
Art History Elective	3
Total	**120**

Sculpture

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Sculpture	3
Art History Elective	3
Total	**120**

BACHELOR OF ARTS REQUIREMENTS

Total units required for BA degree: 120
Maximum units accepted in transfer: 60

BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements	**33 units**
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Critical Theory A+	3
Critical Theory B+	3
Elective	3

All BA students must complete the liberal arts requirements for their degree.

**Writing Placement Examination required upon matriculation.*

+Must be taken at SFAI.

Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.

Courses that satisfy 3 or 6 units of the 6-unit Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.

History and Theory of Contemporary Art

Liberal Arts Requirements	**33**
Art History, Theory, & Criticism Requirements	**54**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
Dialogues in Contemporary Art	6
Art History Electives	18
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Studio Requirements	**12**
Contemporary Practice	3
Elective in any studio discipline	9
General Electives	**21**
Total	**120**

Urban Studies

Liberal Arts Requirements	**33**
Urban Studies Requirements	**45**
Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	21
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Art History Requirements	**9**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
Studio Requirements	**12**
Contemporary Practice	3
Elective in any studio discipline	9
General Electives	**21**
Total	**120**

COURSES THAT SATISFY CRITICAL STUDIES, SOCIAL SCIENCE, STUDIES IN GLOBAL CULTURES, AND OFF-CAMPUS STUDY REQUIREMENTS

The following courses satisfy the Critical Studies Elective Requirement:

CS-220A-1	The City in Cinema
HUMN-220A-1	Ancient Cities: The Archaeology of Urban Forms and Spaces
HUMN-200B-1	The Classics: Death, Mourning, and Afterlives
HUMN-201A-1	The City in Nature: Ecological History of San Francisco
HUMN-201B-1	Empire, Slavery, and the Making of the Human
HUMN-201C-1	Immigration and Nation: European and American Borders and Border Crossings in a Globalized World
DR-220B-1	The Art of Comics
PH-220B-1	Documentary Photography: Art and Activism
PH-303-1	Conversations with Contemporary Photography
PH-316-1	Creative Nonfiction Photography

The following courses satisfy the Studies in Global Cultures Requirement:

HTCA-220B-1	Reel Deviants: Figuring Feminine Desire Throughout Cinema History
HTCA-320A-1	It's Not Fair
CS-220A-1	The City in Cinema
CS-301A-1	Critical Theory B: Planetary Thinking and Environmental Justice
CS-301B-1	Critical Theory B: Innocent Beauty and Ugly Futures: Japanese Sci-Fi, Manga, and Animation
CS-301C-1	Critical Theory B: Feminism in the 21st Century: Cultural Issues, Global Questions, and Aesthetic Responses
ENGL-102A-1	Continuing Practices of Writing: The Heinous Task Table: Writing into Resistance
HUMN-200A-1	Ancient Cities: The Archaeology of Urban Forms and Spaces
HUMN-201A-1	The City in Nature: Ecological History of San Francisco
HUMN-201C-1	European Multiculturalism: Political History and Aesthetic Questions about an Ethnic Europe
SOCS-118-1	Extinction
SOCS-200-1/ US-200-1	Whose City? Urban Theory and Global Justice
US-296-1	City as Studio Practicum
IN-299A-1	Memory Under Construction

The following courses satisfy 3 units of the 6-unit Off-Campus Study Requirement

HTCA-220A-1	California Art History
HTCA-320A-1	It's Not Fair
US-296-1	City as Studio Practicum
DT-220F-1	Art, Work, and the Social: Designing Live/Work Space
FM-320A-1	Advanced New Media for Alternative Distribution
IN-299A-1	Memory Under Construction
IN-396-1	Internship
NG-110-1	Beginning Video
NG-307-1	Advanced Projects
PA-205-1	Color in and Out of the Studio
PA-220H-1	Painting Culture
PH-220F-1	Photographic Anthropologies
SC-310A-1	Site/Context: Public Art Studio

The following courses satisfy the 6-unit Off-Campus Study Requirement:

IN-393-1	AICAD Mobility
IN-395-1	International Partner Exchange
IN-399-1	Independent Study

MINOR PROGRAMS

We're proud to offer the opportunity for students to pursue a minor emphasis in any of the major programs in the School of Studio Practice and the School of Interdisciplinary Studies at SFAI. Open to enrolled BFA and BA students, a minor enables students to organize their elective coursework in exciting new ways and demonstrate the interdisciplinary character of their studies "on paper," since a successfully completed minor will be recorded on transcripts.

Students minor in a program other than their major. For example, a Photography major could minor in Urban Studies, a Sculpture major could minor in Painting or Design and Technology, and a History and Theory of Contemporary Art major could minor in Printmaking. Students may also explore specific areas of interest within a minor, such as ceramics, artists' books, issues of sustainability, or experimental cartography, or define their own pathway.

We encourage you to consider a minor emphasis as you select your courses for the 2013–2014 academic year. Please see Susan Martin, Assistant Dean of Academic Success; Peter Blackman, Undergraduate Academic Advisor; or your Department Chair for more information on declaring a minor.

Each minor requires seven courses within an area of study. Please refer to each department-specific matrix for more information. Students may transfer two (2) courses (6 units) into a minor.

SCHOOL OF INTERDISCIPLINARY STUDIES

History and Theory of Contemporary Art

HTCA-102 Art Since 1945	3
HTCA-202 Dialogues in Contemporary Art	3
CS-390 Interdisciplinary Research Colloquium	3
Four History and Theory of Contemporary Art Elective courses	12
Total	**21 units**

Urban Studies

US-200 Urban Theory	3
US-220 Media and Cultural Geography	3
US-296 City as Studio Practicum	3
CS-390 Interdisciplinary Research Colloquium	3
Three Urban Studies Elective courses	9
Total	**21 units**

SCHOOL OF STUDIO PRACTICE

Design and Technology

DT-113 Conceptual Design and Practice	3
DT-100-level course	3
DT-200-level course	3
DT-300-level course	3
Three Design and Technology Elective courses	9
Total	**21 units**

Film

FM-101 Introduction to Film	3
FM-100-level course	3
FM-200-level course	3
FM-300-level course	3
Three Film Elective courses	9
Total	**21 units**

New Genres

NG-101 New Genres I	3
NG-200-level course	3
NG-300-level course	3
History of New Genres or Issues in Contemporary Art	3
Three New Genres Elective courses	9
Total	**21 units**

Painting

PA-120 Painting I & II	3
PA-200-level course	3
PA-300-level course	3
History of Painting	3
Three Painting Elective courses	9
Total	**21 units**

Photography

PH-101 Introduction to Photography and the Darkroom	3
PH-200-level course	3
PH-300-level course	3
History of Photography	3
Three Photography Elective courses	9
Total	**21 units**

Printmaking

Printmaking I Requirement	3
PR-200-level course	3
PR-300-level course	3
History of Printmaking	3
Three Printmaking Elective courses	9
Total	**21 units**

Sculpture

SC-100 3-D Strategies: Beginning Sculpture	3
CE-100 Ceramics I: Fabrication	3
SC-200-level course	3
SC-300-level course	3
History of Sculpture	3
Two Sculpture Elective courses	6
Total	**21 units**

Graduate Curriculum

Full-Time MFA Policies

Studio Space

MFA Requirements

MA Requirements

Dual Degree MA/MFA Requirements

Post-Baccalaureate Requirements

—

MFA
Full-Time and Low-Residency

PB
Post-Baccalaureate

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

MA

Exhibition and Museum Studies

History and Theory of Contemporary Art

Urban Studies

DUAL DEGREE MA/MFA

History and Theory of Contemporary Art

FULL-TIME MFA POLICIES

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- Full-time status is achieved by enrolling in 12 credit units during the fall and spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.
- MFA students must enroll in at least one Graduate Tutorial (three units) and one Graduate Critique Seminar (three units) per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- The Graduate Lecture Series is required for all MFA, MA, Dual Degree and Post-Baccalaureate students.
- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be required to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: Graduate students who wish to be Teaching Assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Graduate Exhibition: Graduate students must register for the MFA Graduate Exhibition in their final semester and pay an MFA Graduate Exhibition and Catalogue fee of $300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semester; for example, fall MFA catalogue preparation meetings (dates, times, and meeting rooms to be announced).

MFA AND POST-BACCALAUREATE STUDIO SPACE

The studios at the SFAI Graduate Center provide workspace for both the MFA and Post-Baccalaureate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine units to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from 12:00 to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.

MFA REQUIREMENTS

Full-Time

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives	21
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Intermediate Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**60**

SAMPLE SCHEDULE

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
Studio/Intermediate Review	0
Graduate Lecture Series	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Electives	6
Graduate Lecture Series	0

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Elective	9
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**60**

MFA REQUIREMENTS

Low-Residency

Critical Studies Seminar Elective	3
Art History Seminar Electives	9
Tutorials	12
Guided Study	18
Graduate Critique Seminar	9
Electives	9
Winter Reviews	0
Summer Reviews	0
Intermediate Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**60**

SAMPLE SCHEDULE

Year 1

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorial	3
Elective	3
Guided Study	6
Summer Review	0
Winter Review	0
Graduate Lecture Series	0

Year 2

Graduate Critique Seminar	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Tutorial	3
Electives	3
Guided Study	6
Intermediate Review	0
Winter Review	0
Graduate Lecture Series	0

Year 3

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorials	6
Electives	3
Guided Study	6
Summer Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**60**

MA REQUIREMENTS

History and Theory of Contemporary Art

Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Electives	9
Thesis	6
Collaborative Project	3
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

SAMPLE SCHEDULE

Semester 1

Global Perspectives of Modernity	3
Methods and Theories of Art History	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Graduate Lecture Series	0

Semester 2

Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

Semester 3

Art History Seminar Electives or Critical Studies Seminar Electives	6
Thesis	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 4

Art History Seminar Elective or Critical Studies Seminar Elective	3
Elective	3
Thesis	3
Collaborative Project	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

MA REQUIREMENTS

Exhibition and Museum Studies

Critical Histories of Museums and Exhibitions	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Exhibition and Museum Studies Seminar Electives	6
Art History Seminar Electives	6
Electives	6
Critical Studies Seminar Elective	3
Thesis	6
Collaborative Projects	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

SAMPLE SCHEDULE

Semester 1

Critical Histories of Museums and Exhibitions	3
Global Perspectives of Modernity	3
CS, EMS or HTCA Electives	6
Graduate Lecture Series	0

Semester 2

Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
CS, EMS or HTCA Elective	3
Elective	3
Collaborative Project	3
Graduate Lecture Series	0

Semester 3

Thesis	3
Collaborative Project	3
CS, EMS or HTCA Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 4

Thesis	3
CS, EMS or HTCA Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

MA REQUIREMENTS

Urban Studies

Frameworks of Art and Urbanism	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Urban Studies Seminar Electives	9
Electives	9
Thesis	6
Collaborative Project	3
CS, EMS or HTCA Electives	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

SAMPLE SCHEDULE

Semester 1

Frameworks for Art and Urbanism	3
Global Perspectives of Modernity	3
Urban Studies Seminar Elective	3
Elective	3
CS, EMS or HTCA Elective	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquium	3
Institutional Critique / Information Technologies Breadth Requirement	3
Urban Studies Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

Semester 3

Thesis	3
Collaborative Project or Elective	3
Urban Studies Seminar Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 4

Thesis	3
CS, EMS or HTCA Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

DUAL DEGREE MA/MFA REQUIREMENTS

Graduate Critique Seminar	12
Graduate Tutorial	12
Electives	18
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Collaborative Project	3
Thesis	6
MFA Intermediate Review	0
MFA Final Review	0
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**78**

PB REQUIREMENTS

Post-Baccalaureate Seminar	6
Art History	6
Critical Studies	3
Tutorial	3
Undergraduate Electives	12
Graduate Lecture Series	0
Total	**30**

SAMPLE SCHEDULE

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
MFA Intermediate Review	0
Graduate Lecture Series	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Elective	3
Graduate Lecture Series	0

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Institutional Critique / Information Technologies Breadth Requirement	3
Elective	3
MFA Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0

Semester 5

Thesis	3
Collaborative Project	3
Art History Seminar Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 6

Thesis	3
Art History Seminar Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**78**

SAMPLE SCHEDULE

Semester 1

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Undergraduate Electives	6
Graduate Lecture Series	0

Semester 2

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG or GR)	3
Undergraduate Electives	6
Graduate Lecture Series	0
Total	**30**

Course Schedule

How to Read the Course Schedule

Course Listings

HOW TO READ THE COURSE SCHEDULE

❶ HTCA - ❷ 100 - ❸ 01

1 The letters on the left of the first hyphen indicate the discipline in which the course is offered.

2 The number between the two hyphens indicates the level of the course. *(see below)*

- **000** Skill Development
- **100** Beginning to Intermediate
- **200** Intermediate
- **300** Intermediate to Advanced
- **400** Post-Baccalaureate program
- **500** Graduate Level

3 The number on the right of the second hyphen indicates the section of the course.

Class Times

Period I	9:00 am–11:45 am
Period II	1:00 pm–3:45 pm
Period III	4:15 pm–7:00 pm
Period IV	7:30 pm–10:15 pm

ROOM LOCATIONS AND ABBREVIATIONS

800 Chestnut Street Campus

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
1, 2, 3	Printmaking Studios
8, 26	Film Studios
9,10	New Genres Studios
13, 14	Drawing Studios
16A	Photo Studio (up stairway, past Student Affairs)
16C	Seminar Room (up stairway, past Student Affairs)
105, 106	Sculpture Studios
113	Interdisciplinary Honors Studios
114	Painting Studio
115	Stone Painting Studio
116	Painting Studio
117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones St. Entrance)
20B	Seminar Room (near Jones St. entrance)
21	Interdisciplinary Studio
25	Collaborative Lab

2565 Third Street Graduate Center

3FM	Third Street Film Studio
3LG	Third Street Lounge
3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
3RR	Third Street Reading Room (behind lounge)
3INST A	Third Street Installation Room A
3INST B	Third Street Installation Room B

SPRING 2014 UNDERGRADUATE COURSES
SCHOOL OF INTERDISCIPLINARY STUDIES

HISTORY AND THEORY OF CONTEMPORARY ART

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
HTCA-101-1	Modernity and Modernism	Marcelo Sousa	T	4:15-7:00	LH	HTCA-100	Modernity and Moderism Requirement
HTCA-220A-1	California Art History	Meredith Tromble	W	1:00-3:45	18	HTCA-102	Art History Elective; 3 units of the Off-Campus Study Requirement
HTCA-220B-1	Reel Deviants: Figuring Feminine Desire Throughout Cinema History	Nicole Archer	F	1:00-3:45	18	HTCA-102	Art History Elective; Studies in Global Cultures Requirement
HTCA-320A-1	It's Not Fair	Sampada Aranke	T	9:00-11:45	18	HUMN-200 or HUMN-201	Art History Elective; Studies in Global Cultures Requirement; 3-units of the Off-Campus Study Requirement
HTCA-390-1	Thesis Colloquium	Nicole Archer				CS-300; CS-390	Thesis Colloquium Requirement for BA in History and Theory of Contemporary Art
HTCA-398-1	Directed Study					Junior Standing and Instructor Permission	

CRITICAL STUDIES

CS-220A-1	The City in Cinema	David Martinez	F	1:00-3:45	MCR	ENGL-101	Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement
CS-300-1	Critical Theory A	Sampada Aranke	TH	9:00-11:45	18	HUMN-200; HUMN-201	Critical Theory A Requirement
CS-300-2	Critical Theory A	Thea Tagle	M	1:00-3:45	20B	HUMN-200; HUMN-201	Critical Theory A Requirement
CS-301A-1	Critical Theory B: Planetary Thinking and Environmental Justice	Dale Carrico	F	9:00-11:45	18	CS-300	Critical Theory B Requirement; Urban Studies Elective; Studies in Global Cultures Requirement
CS-301B-1	Critical Theory B: Innocent Beauty and Ugly Futures: Japanese Sci-Fi, Manga, and Animation	Laura Fantone	T	1:00-3:45	18	CS-300	Critical Theory B Requirement; Urban Studies Elective; Studies in Global Cultures Requirement
CS-301C-1	Critical Theory B: Feminism in the 21st Century: Cultural Issues, Global Questions, and Aesthetic Responses	Carolyn Duffey	M	4:15-7:00	25	CS-300	Critical Theory B Requirement; Studies in Global Cultures Requirement

| Course Code | Title | Faculty | Day | Time | Location | Prerequisite | Satisfies |

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
ENGLISH							
ENGL-090-1	Language Support for Artists	TBA	T/TH	1:00-3:45	16C	None	
ENGL-095-1	Seeing and Writing: The Art of the Written Word	TBA	T/TH	1:00-3:45	20B	None	
ENGL-100-1	English Comp A: Investigation and Writing	Mary Warden	TH	4:15-7:00	18	None	English Comp A Requirement
ENG-100-2	English Comp A: Investigation and Writing	Miah Jeffra	TH	4:15-7:00	MCR	None	English Comp A Requirement
ENG-100-3	English Comp A: Investigation and Writing	Christian Nagler	TH	4:15-7:00	20B	None	English Comp A Requirement
ENGL-101A-1	English Comp B (Nonfiction Writing): Speculative Nonfiction: Visions of a Dystopian Future	Amy Glasenapp	TH	4:15-7:00	26	ENGL-100	English Comp B Requirement
ENGL-101B-1	English Comp B (Nonfiction Writing): Postmodern Autobiography & The Problems of Personal Nonfiction Writing	TBA	TH	4:15-7:00	25	ENGL-100	English Comp B Requirement
ENGL-101C-1	English Comp B (Nonfiction Writing): Oedipus the Idea	Christian Nagler	M	4:15-7:00	20B	ENGL-100	English Comp B Requirement
ENGL-101D-1	English Comp B (Nonfiction Writing): Gender, Sexuality, Performance	Tania Hammidi	TH	4:15-7:00	16A	ENGL-100	English Comp B Requirement
ENGL-101E-1	English Comp B (Nonfiction Writing): Drawn From Life: The Essay as Gesture	Genine Lentine	W	1:00-3:45	20B	ENGL-100	English Comp B Requirement
ENGL-101F-1	English Comp B (Nonfiction Writing): Writing Across Cultures	Anh Thang Dao	F	9:00-11:45	MCR	ENGL-100	English Comp B Requirement
ENGL-102A-1	Continuing Practices of Writing: The Heinous Task Table: Writing into Resistance	Genine Lentine	M	4:15-7:00	MCR	Transfer students; ENGL-101	Studies in Global Cultures Requirement
HUMANITIES							
HUMN-200A-1	Ancient Cities: The Archaeology of Urban Forms and Spaces	Thor Anderson	W	1:00-3:45	MCR	ENGL-101	Humanities 200; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement
HUMN-200B-1	The Classics: Death, Mourning, and Afterlives	Raymond Kania	T	4:15-7:00	18	ENGL-101	Humanities 200; Critical Studies Elective
HUMN-200C-1	The Copy	Alexander Greenhough	T	1:00-3:45	16A	ENGL-101	Humanities 200
HUMN-201A-1	The City in Nature: Ecological History of San Francisco	Chris Carlsson	TH	1:00-3:45	18	ENGL-101	Humanities 201; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
HUMN-201B-1	Empire, Slavery, and the Making of the Human	Thea Tagle	T	9:00:11:45	20B	ENGL-101	Humanities 201; Critical Studies Elective
HUMN-201C-1	Immigration and Nation: European and American Borders and Border Crossings in a Globalized World	Carolyn Duffey	F	1:00-3:45	20B	ENGL-101	Humanities 201; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement

MATH

MATH-107-1	Mathematics of Interactive Media	Nick Lally	W	4:15-7:00	DMS2	None	Mathematics Requirement
MATH-109-1	The Shape of Space: Visualizing the Fourth Dimension	Shawn McDougal	W	1:00-3:45	25	None	Mathematics Requirement

SCIENCE

SCIE-106-1	Conceptual Physics	Lee Worden	T	1:00-3:45	MCR	None	Science Requirement
SCIE-107-1	Urban Permaculture	Nik Bertulis	W	4:15-7:00	MCR	None	Science Requirement; Urban Studies Elective

SOCIAL SCIENCE

SOCS-106-1	Coming of Age: Exploring Modern Concepts of Childhood and Citizenship	Jakeya Caruthers	M	1:00-3:45	MCR	None	Social Science Requirement
SOCS-118-1	Extinction	Eddie Yuen	TH	1:00-3:45	MCR	None	Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement
SOCS-200-1/US-200-1	Whose City? Urban Theory and Global Justice	Eddie Yuen	T	7:30-10:15	18	ENGL-101	Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement

URBAN STUDIES

US-200-1/SOCS-200-1	Whose City? Urban Theory and Global Justice	Eddie Yuen	T	7:30-10:15	18	ENGL-101	Social Science Requirement; Urban Studies Elective; Studies in Global Cultures Requirement
US-296-1	City as Studio Practicum	Amy Berk	M	1:00-3:45	18	ENGL-101	City as Studio Practicum Requirement; Studies in Global Cultures Requirement; 3 units of the 6-unit Off-Campus Study Requirement
US-390-1	Thesis Colloquium	Nicole Archer				CS-300; CS-390	Thesis Colloquium Requirement for the BA in Urban Studies

SPRING 2014 UNDERGRADUATE COURSES

SPRING 2014 UNDERGRADUATE COURSES
SCHOOL OF STUDIO PRACTICE

CONTEMPORARY PRACTICE

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
CP-100-1	Contemporary Practice	Amy Berk	M/W	9:00-11:45	14	None	Contemporary Practice Requirement
CP-100-2	Contemporary Practice	Laura Boles Faw	M/W	9:00-11:45	13	None	Contemporary Practice Requirement

DESIGN AND TECHNOLOGY

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
DT-102-1	Digital Literacy II: Forming Presentation	Jill Miller	M/W	1:00-3:45	25/DMS2	None	DT Communications Design Distribution Requirement; DT Elective
DT-105-1/SC-105-1	Structural Drawing / Design Visualization	Joshua Keller	M/W	4:15-7:00	117	None	DT Distribution Requirement for Designed Objects; Drawing Requirement for Sculpture
DT-115-1	Internet Tools and Concepts	Nick Lally	T/TH	7:30-10:15	DMS2	None	DT Communications Design Distribution Requirement; DT Elective
DT-150-1/SC-150-1	Electronics and Activating Objects	Chris Palmer	M/W	4:15-7:30	105	None	DT Designed Objects Distribution; DT Elective; Sculpture Elective
DT-220D-1	Score!	Chris Kubick	T/TH	4:15-7:00	26/105	DT-101 or DT-113 or NG-100 or FM101 or PH-101	DT Media Techniques Distribution Requirement; DT Elective
DT-220E-1	Alternative Game Development for Play in Everyday Spaces	Michella Rivera Gravage	M/W	4:15-7:00	DMS2/25	DT-106	DT Media Techniques Distribution Requirement; DT Communications Design Requirement; DT Elective
DT-220F-1	Art, Work, and the Social: Designing Live/Work Space	Paul Klein	T/TH	1:00-3:45	25	None	DT Communications Design Distribution Requirement; DT Elective; Urban Studies Elective; 3 units of the 6-unit Off-Campus Study Requirement
DT-221-1	Signal to Noise: Interactive Sound and Performance	Andew Benson	M/W	7:30-10:15	25/DMS2	DT-101 or NG-100	DT Media Techniques Distribution Requirement; DT Elective
DT-222-1	Typography: Context and Practice	JD Beltran	T/TH	1:00-3:45	DMS2	DT-101	DT Communications Design Distribution Requirement; DT Elective
DT-223-1/SC-223-1	Digital Fabrication Using 3D Printers	Michael Shiloh	T/TH	7:30-10:15	105	DT-113 or SC-100	DT Designed Objects Distribution Requirement; DT Elective; Sculpture Elective
DT-233-1/SC-233-1	Expanded Drawing–3D Proposals	John Roloff	M/W	9:00-11:45	20A	SC-100 or DR-120 or DT-113	Intermediate Sculpture or Drawing Requirement; DT Designed Objects Distribution Requirement or DT Elective
DT-240A-1	History of Interactive Social Media	Paul Klein	T	4:15-7:00	25	HTCA-101	History of Design and Technology Requirement
DT-299A-1	Introduction to 3D Concepts	Justin Patton	January 6-17, 2013 M-F	9:30-6:30	DMS2	DT-113 or SC-100	DT Media Techniques Distribution Requirement; DT Elective; Film Elective

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
DRAWING							
DR-120-1	Drawing I + II	Bruce McGaw	W/F	1:00-3:45	13	None	Drawing I Requirement
DR-120-2	Drawing I + II	Dewey Crumpler	M/W	1:00-3:45	14	None	Drawing I Requirement
DR-120-3	Drawing I + II	Jeremy Morgan	T/TH	1:00-3:45	13	None	Drawing I Requirement
DR-120-4	Drawing I + II	Brad Brown	T/TH	9:00-11:45	14	None	Drawing I Requirement
DR-200-1	Drawing II + III	Laurie Reid	M/W	4:15-7:00	13	DR-120	Drawing Elective
DR-200-2	Drawing II + III	Luke Butler	M/W	4:15-7:00	14	DR-120	Drawing Elective
DR-220B-1	The Art of Comics	Hugh D'Andrade	T/TH	4:15-7:00	13	DR-120	Drawing Elective; Critical Studies Elective
DR-220C-1	TBA	Alicia McCarthy	T/TH	9:00-11:45	13	DR-200	Drawing Elective
DR-220D-1	Drawing Using Chance, Game Playing, and Random Order	Brad Brown	T/TH	1:00-3:45	14	DR-120	Drawing Elective
FILM							
FM-101-1	Introduction to Film	Kerry Laitala	M/W	1:00-3:45	26	None	Introduction to Film Requirement
FM-101-2	Introduction to Film	Soumyaa Kapil Behrens	M/W	4:15-7:00	26	None	Introduction to Film Requirement
FM-102-1	Technical Fundamentals of Film	Jeff Rosenstock	F	1:00-3:45; 4:15-7:00	26	None	Film Elective
FM-208-1	Electro-Graphic Sinema	Mike Kuchar	F	9:00-11:45; 1:00-3:45	8	FM-101	Film Elective
FM-209-1	Innovative Digital Post Production	Silvia Turchin	T/TH	4:15-7:00	DMS2	FM-204	Film Elective; DT Elective
FM-220D-1	The Craft of Film Directing	Christopher Coppola	T/TH	4:15-7:00	8	FM-101	Film Distribution I Requirement
FM-220E-1	The Craft of Screenwriting	Jennifer Phang	T/TH	1:00-3:45	26	FM-101	Film Elective
FM-224-1	Digital Cinema II	Hiro Narita	M/W	7:30-10:15	8	FM-204	Film Distribution I Requirement; Film Elective
FM-240A-1	Introduction to Film History: Visionary Cinema	Alexander Greenhough	T	9:00-11:45	26	HTCA-101	History of Film Requirement; Critical Studies Elective
FM-305-1	Radical Directing	Lynn Hershman Leeson	M	7:30-10:15	26	Junior Standing	Advanced Film Requirement
FM-320A-1	Advanced New Media for Alternative Distribution	Varda Hardy	M/W	9:00-11:45	26	FM-204	Advanced Film Requirement; 3 units of 6-unit Off-Campus Study Requirement
FM-380-1	Undergraduate Tutorial	Kerry Laitala	M	4:15-7:00	16C	Junior Standing	Film Elective

| Course Code | Title | Faculty | Day | Time | Location | Prerequisite | Satisfies |

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
INTERDISCIPLINARY							
IN-114-1	Collage	Amy Berk	T/TH	9:00-11:45	117	None	Drawing Elective; Painting Elective; Studio Elective
IN-299A-1	Memory Under Construction	Aaron Terry		January 3 - 17, 2014	Travel	Junior Standing and Instructor Permission	3 units of the 6-unit Off-Campus Study Requirement; Studies in Global Cultures Requirement
IN-390-1	Senior Review Seminar	Meredith Tromble	T	4:15-7:00	16A	Senior Standing	Senior Review Requirement for BFA
IN-390-2	Senior Review Seminar	John Priola	TH	1:00-3:45	16A		Senior Review Requirement for BFA
IN-390-3	Senior Review Seminar	Ian McDonald	M	1:00-3:45	16A		Senior Review Requirement for BFA
IN-390-4	Senior Review Seminar	Reagan Louie	W	1:00-3:45	16A	Senior Standing	Senior Review Requirement for BFA
IN-391-1	Honors Interdisciplinary Studio					Senior Standing	Studio Elective for BFA
IN-393-1	AICAD Mobility					Junior Standing; 3.0 GPA; 24 credits completed at SFAI	6-unit Off-Campus Study Requirement
IN-395-1	International Partner Exchange					Junior Standing; 3.0 GPA; 24 credits completed at SFAI	6-unit Off-Campus Study Requirement
IN-396-1	Internship	Jill Miller	W	4:15-7:00	16C	Junior Standing; 60 units	3 units of the 6-unit Off-Campus Study Requirement; Studio Elective
IN-397-1	BFA Graduate Exhibition					Senior Standing	BFA Graduate Exhibition Requirement
IN-399-1	Independent Study					Junior Standing; 3.5 GPA; by application only	6-unit Off-Campus Study Requirement
NEW GENRES							
NG-100-1	New Genres I	Chris Sollars	T/TH	9:00-11:45	21	None	New Genres I Requirement
NG-100-2	New Genres I	Whitney Lynn	M/W	1:00-3:45	8	None	New Genres I Requirement
NG-101-1	New Genres II	Jenifer Wofford	M/W	4:15-7:00	8	NG-100	New Genres II Requirement
NG-110-1	Beginning Video	Tim Sullivan	T/TH	9:00-11:15	8	None	New Genres Elective; 3 units of the 6-unit Off-Campus Study Requirement
NG-204-1	Installation	Mads Lynnerup	M/W	9:00-11:45	8	NG-101	New Genres Installation Distribution Requirement; Urban Studies Elective
NG-206-1	Photoworks: Conceptual Photography	Rebecca Goldfarb	T/TH	9:00-11:45	16A	NG-101	Photoworks Requirement
NG-208-1	Conceptual Drawing	Keith Boadwee	T/TH	4:15-7:00	14	NG-101; DR-120	New Genres Elective; Drawing Elective
NG-240A-1	"Girls" On Film: A Study Of Drag Performance In Cinema	Joshua Grannell	W	7:30-10:15	MCR	HTCA-101	History of New Genres Requirement
NG-241-1	Issues in Contemporary Art: Conceptual Landscape	Lisa Blatt	W	4:15-7:00	20B	HTCA-101	Issues in Contemporary Art Requirement
NG-307-1	Advanced Projects	Sharon Grace	M/W	1:00-3:45	21	Senior Standing	New Genres Elective; 3 units of the 6 unit Off-Campus Study Requirement
NG-310-1	Advanced Video: The Moving Image	Tim Sullivan	T/TH	1:00-3:45	8	Junior Standing	New Genres Video Distribution Requirement
NG-380-1	Undergraduate Tutorial	Keith Boadwee	T	9:00-11:45	16C	Junior Standing	New Genres Elective

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
PAINTING							
PA-120-1	Painting I + II	Luke Butler	M/W	1:00-3:45	116	None	Painting I Requirement
PA-120-2	Painting I + II	TBA	M/W	4:15-7:00	114	None	Painting I Requirement
PA-120-3	Painting I + II	Jovi Schnell	T/TH	1:00-3:45	115	None	Painting I Requirement
PA-200-1	Painting II + III	Caitlin Mitchell-Dayton	T/TH	1:00-3:45	117	PA-120	Painting Elective
PA-200-2	Painting II + III	Jovi Schnell	T/TH	9:00-11:45	116	PA-120	Painting Elective
PA-200-3	Painting II + III	Bruce McGaw	W/F	9:00-11:45	116	PA-120	Painting Elective
PA-200-4	Painting II + III	Taravat Talepasand	W/F	9:00-11:45	115	PA-120	Painting Elective
PA-205-1	Color in and Out of the Studio	TBA	W/F	1:00-3:45	117	PA-120	Painting Elective; 3 units of 6-unit Off-Campus Study Requirement
PA-220G-1	Acrylic Painting	Jeremy Morgan	T/TH	4:15-7:00	115	PA-120	Painting Elective
PA-220H-1	Painting Culture	Dewey Crumpler	M/W	9:00-11:45	117	PA-120	Painting Elective; 3 units of the 6-unit Off-Campus Study Requirement
PA-240A-1	Shifting Centers of Experience: A History of Painting in 15 Episodes	Mark Van Proyen	M	4:15-7:00	18	HTCA-101	History of Painting Requirement
PA-380-1	Undergraduate Tutorial	Bruce McGaw	W	4:15-7:00	116	Junior Standing	Painting Elective
PA-380-2	Undergraduate Tutorial	Dewey Crumpler	W	4:15-7:00	115	Junior Standing	Painting Elective
PA-380-3	Undergraduate Tutorial	Jeremy Morgan	T	7:30-10:15	115	Junior Standing	Painting Elective
PHOTOGRAPHY							
PH-101-1	Introduction to Photography and the Darkroom	Joshua Smith	M/W	4:15-7:00	21	None	Introduction to Photography and the Darkroom Requirement
PH-101-2	Introduction to Photography and the Darkroom	Alice Shaw	M/W	9:00-11:45	21	None	Introduction to Photography and the Darkroom Requirement
PH-101-3	Introduction to Photography and the Darkroom	Elizabeth Bernstein	W/F	9:00-11:45	16C/16A	None	Introduction to Photography and the Darkroom Requirement
PH-101-4	Introduction to Photography and the Darkroom	Sam Contis	T/TH	7:30-10:15	21	None	Introduction to Photography and the Darkroom Requirement
PH-110-1	Tools of the Medium	Lindsey White	T/TH	1:00-3:45	21	PH-101	Tools of the Medium Requirement
PH-110-2	Tools of the Medium	Muffy Kibbey	F	9:00-11:45; 1:00-3:45	21/16C	PH-101	Tools of the Medium Requirement
PH-120-1	Introduction to Photography as the Digital Medium	Ivan Iannoli	M/W	4:15-7:00	20A	PH-101	Digital Photography I Requirement
PH-120-2	Introduction to Photography as the Digital Medium	Liz Steketee	T/TH	9:00-11:45	20A	PH-101	Digital Photography I Requirement
PH-120-3	Introduction to Photography as the Digital Medium	McNair Evans	M/W	7:30-10:15	20A	PH-101	Digital Photography I Requirement

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
PH-217-1	Photographic Processes: Technology Timeline	Meghann Riepenhoff	T/TH	9:00-11:45	25	PH-101; PH-120	Photography Conceptual Elective or Photography Technical Elective
PH-220B-1	Documentary Photography: Art and Activism	Darcy Padilla	T/TH	4:15-7:00	21	PH-101	Photography Elective; Critical Studies Elective
PH-220F-1	Photographic Anthropologies	Sean McFarland	M/W	9:00-11:45	16A	PH-101; PH-120	Photography Elective; 3 units of 6-unit Off-Campus Study Requirement
PH-220G-1	Environmental Landscape	Debra Bloomfield	T/TH	7:30-10:15	16A	PH-101; PH-120	Photography Conceptual Elective
PH-220H-1	Lighting and the Portrait	Leon Borensztein	T/TH	7:30-10:15	8	PH-101	Photography Technical Elective
PH-221-1	Advanced Techniques in Digital Image Making	Liz Steketee	T/TH	1:00-3:45	20A	PH-120	Digital Photography II Requirement
PH-240A-1	History of Photography: Analyzing Now	Thom Sempere	W	1:00-3:45	LH	HTCA-101	History of Photography I Requirement; Critical Studies Elective
PH-303-1	Conversation with Contemporary Photography	Linda Connor	M/W	4:15-7:00	16A	PH-120; PH-240	History of Photography I Requirement or Photography Elective; Critical Studies Elective
PH-311-1	Digital Printing for the Handmade Book	Liz Steketee/ Andy Rottner	F	9:00-11:45; 1:00-3:45	20A/21 and 1	PH-110; PH-221	Photography Technical Elective or Photography Conceptual Elective
PH-316-1	Creative Nonfiction Photography	Joshua Smith	M/W	7:30-10:15	21	PH-120; PH-240	Satisfies Photography Conceptual Elective; Critical Studies Elective; Urban Studies Elective
PH-321-1	Sacred and Profane II	Linda Connor	M/W	7:30-10:15	16A	PH-120; PH-320	Photography Elective
PH-380-1	Undergraduate Tutorial	Linda Connor	W	1:00-3:45	16C	Junior Standing	Photography Elective
PH-381-1	Special Projects	Henry Wessel	T/TH	1:00-3:45	PSR	PH-240	Photography Conceptual Elective or Photography Technical Elective

PRINTMAKING

PR-102-1	Etching I	Paul Mullowney	M/W	4:15-7:00	1	None	Beginning Printmaking Requirement
PR-108-1	Drawing and Painting to Print	Timothy Berry	M/W	1:00-3:45	1	None	Beginning Printmaking Requirement
PR-111-1	Screenprinting I	Art Hazelwood	T/TH	9:00-11:45	1 and 2	None	Beginning Printmaking Requirement
PR-116-1	Relief Printing on the Vandercook	Macy Chadwick	T/TH	1:00-3:45	2 and 3	None	Printmaking Elective
PR-117-1	Printmaking in the 21st Century: Deconstructing the Conceptual and Physical Creation of the Multiple Image	JD Beltran / Laura Boles Faw	T/TH	9:00-11:45	DMS2	None	Printmaking Elective
PR-201-1	Screenprinting II	Nat Swope	T/TH	1:00-3:45	1 and 2	PR-111	Intermediate Printmaking Requirement
PR-204-1	Lithography II	Gregory Piatt	W	9:00-11:45;1:00-3:45	3	PR-104	Intermediate Printmaking Requirement

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
PR-206-1	Artists' Books and The Vandercook Press	Macy Chadwick	F	9:00-11:45; 1:00-3:45	2	PR-106	Printmaking Elective
PR-220B-1	Advanced Relief Print: Scale, Color, and Expression	Art Hazelwood	T/TH	4:15-7:00	1 and 3	PR-107-1	Intermediate Printmaking Requirement
PR-240A-1	Pressed for Time: A History of Printmaking	Katie Anania	TH	9:00-11:45	MCR	HTCA-101	History of Printmaking Requirement; Art History Elective
PR-301-1	Multiplicity	Timothy Berry	M/W	9:00-11:45	MCR	Junior Standing	Advanced Printmaking Requirement

SCULPTURE/CERAMICS

CE-100-1	Ceramics I: Fabrication	Lisa Reinertson	M/W	4:15-7:00	106	None	Beginning Sculpture Requirement
CE-100-2	Ceramics I: Fabrication	John de Fazio	T/TH	1:00-3:45	106	None	Beginning Sculpture Requirement
CE-203-1	Further Work: The Vessel	Ian McDonald	M/W	9:00-11:45	106	CE-100	Intermediate Sculpture Requirement
SC-100-1	3D Strategies: Beginning Sculpture	Richard Berger	T/TH	1:00-3:45	105	None	Beginning Sculpture Requirement
SC-100-2	3D Strategies: Beginning Sculpture	Kate Ruddle	T/TH	9:00-11:45	105	None	Beginning Sculpture Requirement
SC-105/DT-105-1	Structural Drawing / Design Visualization	Joshua Keller	T/TH	4:15-7:00	117	None	DT Distribution Requirement for Designed Objects; Drawing Requirement for Sculpture
SC-150-1/DT-150-1	Electronics and Activating Objects	Chris Palmer	M/W	4:15-7:30	105	None	DT Designed Objects Distribution; DT Elective; Sculpture Elective
SC-210-1	Processes of Replication	Scott Donahue	T/TH	9:00-11:45	106	SC-100	Intermediate Sculpture Requirement
SC-223-1/DT-223-1	Digital Fabrication Using 3D Printers	Michael Shiloh	T/TH	7:30-10:15	105	DT-113 or SC-100	DT Designed Objects Distribution Requirement; DT Elective; Sculpture Elective
SC-233-1/DT-233-1	Expanded Drawing–3D Proposals	John Roloff	M/W	9:00-11:45	20A	SC-100 or DR-120 or DT-113	Intermediate Sculpture Requirement; Drawing Requirement for Sculpture; DT Designed Objects Distribution Requirement; DT Elective
SC-240A-1	History of Sculpture: Theory and Methods	Richard Berger	T	9:00-11:45	MCR	HTCA-101	History of Sculpture
SC-299A-1	The Materiality of Tableau	Ruby Neri	Intensive		105	SC-100 or DT/SC-150	Intermediate Sculpture Requirement
SC-310A-1	Site/Context: Public Art Studio	John Roloff	M/W	1:00-3:45	105	Intermediate Sculpture Requirement	Advanced Sculpture Requirement; Urban Studies Elective; 3 units of the 6-unit Off-Campus Study Requirement
SC-380-1	Undergraduate Tutorial	Laura Boles Faw	M	1:00-3:45	16C	Junior Standing	Sculpture Elective

SPRING 2014 GRADUATE COURSES

SPRING 2014 GRADUATE COURSES
SCHOOL OF INTERDISCIPLINARY STUDIES

HISTORY AND THEORY OF CONTEMPORARY ART

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
HTCA-520C-1	The Sensual Life of Objects	Raissa DeSmet Trumbull	T	4:15-7:00	3LH	None	Art History Seminar Elective
HTCA-520D-1	Figuring Fiction: Contemporary Art and Literary Narratives	Claire Daigle	T	1:00-3:45	3LH	None	Art History Seminar Elective
HTCA-520E-1	Food Matters: The Ethics and Aesthetics of Agriculture	Katie Anania	TH	4:15-7:00	3LH	None	Art History Seminar Elective
HTCA-520F-1	Imagining Social Practice	Fiona Hovenden	M	4:15-7:00	3LH	None	Art History Seminar Elective; Institutional Critique / Information Technologies Breadth Requirement
HTCA-520G-1	Hitchcock	Alexander Green-hough	TH	9:00-11:45	3LH	None	Art History Seminar Elective
HTCA-520H-1	"Endless Conundrum": Black Women Artists and Late 20th Century Visual Culture	Jakeya Caruthers	W	1:00-3:45	3LH	None	Art History Seminar Elective
HTCA-532-1	Chromophilia: Parsing the Visible	Claire Daigle	TH	1:00-3:45	3LH	None	Art History Seminar Elective
HTCA-590-1/EMS-590-1/US-590-1	Thesis	Dale Carrico	TH	4:15-7:00	3SR2	MA and Dual Degree Students Only	Requirement for MA in History and Theory of Contemporary Art
HTCA-591-1/EMS-591-1/US-591-1	Collaborative Projects	Betti-Sue Hertz	W	4:15-7:00	3LH	Thesis I; Open to HTCA and Dual Degree students only	Requirement for MA in History and Theory of Contemporary Art

CRITICAL STUDIES

CS-500A-1	Introduction to Critical Theory	Dale Carrico	F	1:00-3:45	LH (Chestnut)	None	Critical Studies Seminar Elective
CS-500B-1/US-500B-1	City of Ritual Body	TBA	M	9:00-11:45	3LH	None	Critical Studies Seminar Elective; Urban Studies Elective
CS-500C-1	European Multiculturalism	Carolyn Duffey	W	1:00-3:45	3SR3	None	Critical Studies Seminar Elective
CS-500D-1	Queer Theory: Space and Place	Tania Hammidi	T	9:00-11:45	3LH	None	Critical Studies Seminar Elective
CS-500E-1	The Time of the Image: Photography to Digital Media	Robert Trumbull	T	4:15-7:00	3SR3	None	Critical Studies Seminar Elective; Institutional Critique / Information Technologies Breadth Requirement
CS-502-1	Culture Industry and Media Matters	Frank Smigiel	T	7:30-10:15	3SR3	None	Critical Studies Seminar Elective; Institutional Critique / Information Technologies Breadth Requirement
CS-504-1	Research and Writing Colloquium	Andrea Dooley	M	1:00-3:45	3LH	None	Requirement for MA in HTCA, EMS, US

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
EXHIBITION AND MUSEUM STUDIES							
EMS-520B-1	Bay Area Surf and Turf: Technology, Land and Art	Christina Linden	T	7:30-10:15	3LH	None	Exhibition and Museum Studies Elective; Critical Studies Seminar Elective; Institutional Critique/Information Technologies Breadth Requirement
EMS-520C-1	The Museum and The Object: Collecting, the Archive and the Social Relations of the Fragment	Andrea Dooley	W	9:00-11:45	3LH	None	Exhibition and Museum Studies Elective; Critical Studies Seminar Elective
EMS-590-1/HTCA-590-1/US-590-1	Thesis	Dale Carrico	TH	4:15-7:00	3SR2	MA and Dual Degree Students Only	Requirement for MA in Exhibition and Museum Sudies
EMS-591-1/HTCA-591-1/US-591-1	Collaborative Projects	Betti Sue Hertz	W	4:15-7:00	3LH	Thesis I; Open to HTCA and Dual Degree students only	Requirement for MA in Exhibition and Museum Sudies
URBAN STUDIES							
US-500B-1/CS-500B-1	City of Ritual Body	TBA	M	9:00-11:45	3LH	None	Urban Studies Elective; Critical Studies Seminar Elective
US-500C-1	Favela Chic, or Spatial Crossings and Creative Entanglements: The Artist Capturing/Witnessing Urban Poverty	Laura Fantone	TH	9:00-11:45	3SR3	None	Urban Studies Elective; Critical Studies Seminar Elective
US-590-1/HTCA-590-1/EMS-590-1	Thesis	Dale Carrico	TH	4:15-7:00	3SR2	MA and Dual Degree Students Only	Requirement for MA in Urban Studies
US-591-1/HTCA-591-1/EMS-591-1	Collaborative Projects	Betti Sue Hertz	W	4:15-7:00	3LH	Thesis I; Open to HTCA and Dual Degree students only	Requirement for MA in Urban Studies
INTERDISCIPLINARY							
IN-503-1	Topics in Linguistics for Non-Native Speakers of English	Mary Warden	T	4:15-7:00	3SR4		

SPRING 2014 GRADUATE COURSES
SCHOOL OF STUDIO PRACTICE

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GRADUATE ELECTIVES							
DT-500A-1	Creating Eccentric Archives	Chris Kubick	T	1:00-3:45	3SR3	None	
FM-500A-1	The Black Sea / San Francisco Bay Parallax	Christopher Coppola	W	9:00-11:45	3SR4	None	
NG-500A-1	Body Mapping: the Construction of Gender, Identity, and Locating Desire in the Post-Biological Spectacle	Sharon Grace	TH	1:00-3:45	3SR4	None	
NG-500B-1	This is a Mirror; You are a Written Sentence	Joseph del Pesco / Christian Nagler	T	7:30-10:15	3SR2	None	
PA-500A-1	Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar	Mark Van Proyen	W	7:30-10:15	3SR1	None	
PR-500A-1	Out of the Frame: Revisiting Traditional Meanings in Printmaking	Paul Mullowney	F	9-11:45; 1-3:45	1	None	
SC-500A-1	Sculpture in Context: FabLab	John Roloff	M	4:15-7:00	3SR1	None	
POST-BACCALAUREATE SEMINARS							
PB-400-1	Post-Bac Seminar	Reagan Louie	M	1:00-3:45	3SR3		Requirement for Post-Bac
PB-400-2	Post-Bac Seminar	Taravat Talepasand	W	1:00-3:45	3SR2		Requirement for Post-Bac
GRADUATE CRITIQUE SEMINARS							
GR-500A-1	Graduate Critique Seminar	Richard Berger	W	1:00-3:45	3SR1		Requirement for MFA
GR-500B-1	Graduate Critique Seminar	Ian McDonald	W	1:00-3:45	3SR4		
GR-500C-1	Graduate Critique Seminar	Lynn Hershman Leeson	M	1:00-3:45	3SR4		
GR-500D-1	Graduate Critique Seminar	TBA	TH	1:00-3:45	3SR2		
GR-500E-1	Graduate Critique Seminar	Henry Wessel	T	4:15-7:00	3SR2		
GR-500F-1	Graduate Critique Seminar	Caitlin Mitchell-Dayton	W	4:15-7:00	3SR1		
GR-500G-1	Graduate Critique Seminar	Timothy Berry	F	9:00-11:45	3SR1		
GR-500H-1	Graduate Critique Seminar	Tony Labat	T	1:00-3:45	3SR4		
GR-500I-1	Graduate Critique Seminar	Sharon Grace	TH	4:15-7:00	3SR3		

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-500J-1	Graduate Critique Seminar	Lindsey White	T	9:00-11:45	3SR3		
GR-500K-1	Graduate Critique Seminar	Sean McFarland	T	9:00-11:45	3SR2		
GR-500L-1	Graduate Critique Seminar	Jennifer Locke	TH	1:00-3:45	3SR3		
GR-500M-1	Graduate Critique Seminar	Ruby Neri	M	1:00-3:45	3SR1		
GR-500N-1	Graduate Critique Seminar	Tom Marioni	M	9:00-11:45	3SR3		
GR-500O-1	Graduate Critique Seminar	Jason Jegel	T	7:30-10:15	3SR4		

GRADUATE LECTURE SERIES

GR-502-1	Graduate Lecture Series	Tony Labat / Claire Daigle	F	4:30-6:30	Chestnut LH		Requirement for all MFA, MA, Dual Degree, and Post-Bac Students

GRADUATE TUTORIALS

GR-580-1	Graduate Tutorial	Linda Connor	M	1:00-3:45	3INST A		Requirement for MFA
GR-580-2	Graduate Tutorial	John Priola	T	1:00-3:45	3SR2		
GR-580-3	Graduate Tutorial	Dewey Crumpler	M	4:15-7:00	3SR4		
GR-580-4	Graduate Tutorial	Meredith Tromble	T	1:00-3:45	3SR1		
GR-580-5	Graduate Tutorial	Kerry Laitala	TH	1:00-3:45	3SR1		
GR-580-6	Graduate Tutorial	Matt Borruso	W	9:00-11:45	3SR1		
GR-580-7	Graduate Tutorial	Keith Boadwee	TH	9:00-11:45	3SR4		
GR-580-8	Graduate Tutorial	Anne Colvin	W	4:15-7:00	3SR4		
GR-580-9	Graduate Tutorial	TBA	T	9:00-11:45	3SR4		
GR-580-10	Graduate Tutorial	Christopher Bell	F	9:00-11:45	3INST A		
GR-580-11	Graduate Tutorial	Reagan Louie	M	4:15-7:00	3SR2		
GR-580-12	Graduate Tutorial	Mark Van Proyen	M	7:30-10:15	3SR1		
GR-580-13	Graduate Tutorial	Jeremy Morgan	W	1:00-3:45	3INST B		
GR-580-14	Graduate Tutorial	John de Fazio	W	7:30-10:15	3SR4		
GR-580-15	Graduate Tutorial	Kate Ruddle	T	1:00-3:45	3INST A		
GR-580-16	Graduate Tutorial	Mildred Howard	TH	9:00-11:45	3INST A		
GR-580-17	Graduate Tutorial	Chris Kubick	TH	1:00-3:45	3INST A		
GR-580-18	Graduate Tutorial	Chris Sollars	TH	1:00-3:45	3INST B		
GR-580-19	Graduate Tutorial	Rocky McCorkle	W	1:00-3:45	3INST A		
GR-580-20	Graduate Tutorial	Ruby Neri	TH	9:00-11:45	3SR1		

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-580-20	Graduate Tutorial	Ruby Neri	TH	9:00-11:45	3SR1		

GRADUATE PRACTICUMS

EMS-588-1	Exhibition and Museum Studies Practicum						
GR-588-1	Teaching Practicum: Transmitting Art Practices	Jennifer Rissler/ Meredith Tromble	W	4:15-7:00	3SR3		
GR-590-1	Art Worlds: History, Theory and Practice	Jennifer Rissler / Zeina Barakeh	F	9:00-11:45	3SR3		
US-588-1	Urban Studies Practicum						

GRADUATE ASSISTANTSHIPS

GR-587-1	Graduate Assistantship	Graduate Office
GR-597-1	Teaching Assistantship	Graduate Office

GRADUATE REVIEWS AND EXHIBITION

GR-592-1	MFA Intermediate Review	Tony Labat
GR-594-1	MFA Final Review	Tony Labat
GR-599-1	MFA Graduate Exhibition	Tony Labat
MA-592-1	MA Intermediate Review	Claire Daigle
MA-594-1	MA Final Review	Claire Daigle
MA-599-1	MA Symposium	Claire Daigle

Course Descriptions

Undergraduate Courses

Graduate Courses

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to satisfy the Liberal Arts elective.

All courses are offered for 3 units unless otherwise specified.

History and Theory of Contemporary Art

HTCA-101-1 Modernity and Modernism
Marcelo Sousa
Prerequisite: HTCA-100
This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining "the modern" and the related terms "modernism" and "modernity." This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II* and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).
Satisfies Modernity and Modernism Requirement
This course is only offered in the spring semester.

HTCA-220A-1 California Art History
Meredith Tromble
Prerequisite: HTCA-102
California has a distinctive art history, worth studying both for the art it encompasses and for the enriched perspective it gives on the development of modern and contemporary art. This course will survey artists and art movements in California from the late 19th century through the turn of the 20th century. At times artists on the West Coast extended dominant styles such as Surrealism, Abstract Expressionism, and Pop; at others they took the lead, as in film, photography, and performance. Among the themes that continue throughout the century are humans' relationship to their environment and cultural exchange with Latin America and Asia; bookending the period is the suppression of native California culture and its resurgence in concert with the Native American movement of the 1970s. We will also trace a continuous lineage of artists associated with the school that became the San Francisco Art Institute, from its founding in 1871 to the present day.
Satisfies Art History Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

HTCA-220B-1 Reel Deviants: Figuring Feminine Desire Throughout Cinema History
Nicole Archer
Prerequisite: HTCA-102
This course takes off from the premise that the history of the cinema might be told as a history of variable meditations on one famously enigmatic question, namely: "What do women want?" As conceptions of 'women' and 'desire' have become increasingly more complicated and nuanced over the last century, so have the cinema's responses to this question. Yet one thing remains constant: never far from the question of 'feminine desire' is some figuration of deviancy. From femme fatales, fallen women, and bad girls to sadomasochists, gender queers, and 'angry feminists,' this course tracks such screen deviants across a range of conventional, independent, and avant-garde films that span over 70 years and a host of cultural contexts. Along the way, students will be introduced to a series of formal, political, and theoretical topics concerning the cinema and its history through the texts of notable film directors, critics, and theorists.
Satisfies Art History Elective
Satisfies Studies in Global Cultures Requirement

HTCA-320A-1 It's Not Fair
Sampada Aranke
Prerequisite: HUMN-200 or HUMN-201
The history and theory of contemporary art is shrouded with allegories of fairness. These mythologies affect visions of justice, material routes of trade, questions of authorship, and the ethics of artistic capital. We will take the "fair" and its many meanings as a central point of departure for this course. World's Fairs, gendered epidermal fairness, fair trade, and transactional artistic fares—all of these histories take the realm of the visual as their vehicles to just representations. How do we reconcile fairness in the history of contemporary art and the artist? What visions of justice prevent us from actualizing ethical relationships? How are exploitation and alienation central to artistic production? We will explore artistic genres across temporalities such as the 17th century Dutch Art Market versus the shadow archive of Dutch colonial trade routes; World's Fair exhibits and postcolonial performance responses; Victorian photographs and gendered affiliations; and finally, the figure of the intern and (artistic) collective responses to free labor (like the Carrot Worker's Collective).
Satisfies Art History Seminar Elective
Satisfies Studies in Global Cultures Requirement
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

HTCA-390-1 Thesis Colloquium
Nicole Archer
Prerequisite: CS-300, CS-390
This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.
Satisfies Thesis Colloquium Requirement for BA in History and Theory of Contemporary Art

HTCA-398-1 Directed Study
Prerequisite: Junior Standing and Instructor Permission
Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with the faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Critical Studies

CS-220A-1 The City in Cinema
David Martinez
Prerequisite: ENGL-101
This course will examine the political economy of cities and urban life through various films in which a metropolitan area (Mexico City, Berlin, Boston, et al) is a principal character. The screenings will be accompanied by readings of urban studies texts by Mike Davis, David Harvey, Edward Soja, Henri Lefebvre, Peter Marcuse, and others. Films include *Berlin: Symphony Of A Metropolis* (1927), *The Third Man* (1949), *Lisbon Story* (1994), *Amores Perros* (2000), *The Friends Of Eddie Coyle* (1973), *Amsterdam Global Village* (1996), and Rudy Burckhardt's short films.
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

CS-300 Critical Theory A
***Sampada Aranke* (CS-300-1)**
***Thea Tagle* (CS-300-2)**
Prerequisite: HUMN-200; HUMN-201
Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.
Satisfies Critical Theory A Requirement

CS-301A-1 Critical Theory B: Planetary Thinking and Environmental Justice
Dale Carrico
Prerequisite: CS-300
In 1972, an image of the whole earth as seen from space circulated across the whole earth. Has a planetary perspective different from the parochialisms, imperialisms, and globalizations that still beset our politics emerged as a possibility as that whole earth has become one of the mostly widely distributed images in history? Just how are the politics of catastrophic climate change and resource descent exacerbated by planetary networks, planetary migrations, planetary exploitation, and planetary governance? What are the differences within the planetary frame between environmentalisms as sites of identification, as subcultures, as movements, as political programs, as research programs, and as rhetorical perspectives? How has Green education, agitation, organization, and consciousness changed over time and in what ways does Greenness abide for earthlings like us? We will read a number of canonical and representative environmentalist discourses and vantages—from transcendentalism and deep ecology to eco-feminism, eco-socialism, and environmental justice critique; from permaculture and mindful eating to futurological geo-engineering and corporate-military greenwashing—seeking to understand better how to read and write and make the planet Greenly. Tracking through these texts each of us will struggle to weave together and testify to our own sense of the planetary as an interpretive register, as a critical perspective, as a writerly skill-set, as a site of imaginative investment, and as a provocation to collective action and personal transformation.
Satisfies Critical Theory B Requirement
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

CS-301B-1 Critical Theory B: Innocent Beauty and Ugly Futures: Japanese Sci-Fi, Manga, and Animation
Laura Fantone
Prerequisite: CS-300
This course will explore the global reach of sci-fi, Manga, and Japanimation as forms of visual art symptomatic of the current sense of impending catastrophe and the lack of control that humans have over technology. Examining Japanimation provides artists with a wealth of symbols and questions to explore key themes and fears of contemporary culture: hyper-urbanism, post-human automation, loss of control of complex systems, apocalypse, and urbicide. We will look at the legacy of graphic artists and animators such as Osamu Tezuka, Katushiro Otomo, and Rintaro. Recurrent themes of self-destruction and the utopian desire for a space where techno-nightmares can be left behind will be articulated in connection with global capitalism, global media and culturescapes, the configuring of consumers and spectators as political agents, and the branding of subjectivities. From *Blade Runner* to various Hayao Myazaki fables, Japanese cities have become the imaginary jungles of post-human life in which we are invited to question the boundaries separating animals/monsters/humans/mutants, male and female identities, and predominant sexual norms. We will explore ideas behind producing the pure fantasy of innocence and regeneration of the cute, idealized child figure facing loss, destruction and bearing the responsibility of the world's total renewal and salvation. This course will also consider the relationship between Manga as a transcultural art form, and the recent Japanese Superflat and Supercute movements (Takashi Murakami, Yoshitomo Nara, Yayoi Kusama). Written texts will provide tools to developing a critical vocabulary for a global art criticism.
Satisfies Critical Theory B Requirement
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

English

CS-301C-1 Critical Theory B: Feminism in the 21st Century: Cultural Issues, Global Questions, and Aesthetic Responses
Carolyn Duffey
Prerequisite: CS-300
This course will examine the theoretical questions posed by the equivocal connotation of feminism in the early 21st century. Historicizing the development of the various 'waves' of Western feminist thought beginning in the pre-modern era with Christine de Pizan, and considering the 19th century thought of Sojourner Truth and Flora Tristan, we'll focus on the 20th century, looking at the theories of Simone de Beauvoir, Robin Morgan, Hélène Cixous, and Judith Butler, before considering where feminism is moving in the 21st century. Furthermore, we'll look at the critique of such formulations of feminism made by Western women of color, like Gloria Anzaldùa, Audre Lorde, bell hooks, and Hazel Carby. Moreover, we'll consider how postcolonial theory, particularly that produced by women from the Middle East, Southeast Asia, and the Caribbean such as Lila Abu-Lughod, Saba Mahmood, Gayatri Spivak, Vandana Shiva, Inderpal Grewal, Myriam Chancy, or Elizabeth Paravisini-Gebert, reconsiders the possibility of 'femihumanism,' or female solidarity, in Françoise Lionnet's term, as it deals with the sexual, social, economic, and aesthetic concerns of women. An important focus of our analysis of the development of contemporary feminist thought will be its effects on the cultural production of women in various regions of the world through their work in visual art, film, media, or literary texts. Guest artists or performers will be an important part of the course.
Satisfies Critical Theory B Requirement
Satisfies Studies in Global Cultures Requirement

ENGL-090-1 English Language Support for Artists
TBA
Prerequisite: None
This course is designed to support non-native speakers of English in their studies at SFAI. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language, and learn how to structure and edit essays in English. Students will also study listening and speaking, with a focus on vocabulary and participation in classroom discourse and critiques at SFAI. Customized grammar and pronunciation lessons will be provided for students based on their needs.
Required for students based on TOEFL score and the results of the Writing Placement Exam

ENGL-095-1 Seeing and Writing: Art of the Written Word
TBA
Prerequisite: None
Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others—both famous and not—readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word.
Required for students based on the results of the Writing Placement Exam

ENGL-100 English Composition A: Investigation and Writing
***Mary Warden* (ENGL-100-1)**
***Miah Jeffra* (ENGL-100-2)**
***Christian Nagler* (ENGL-100-3)**
Prerequisite: None
Zora Neale Hurston once said, "Research is formalized curiosity. It is poking and prying with a purpose." Research is a crucial part of our creative process. In *English Composition A*, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something.
Satisfies English Composition A Requirement

ENGL-101A-1 English Composition B (Nonfiction Writing): Speculative Nonfiction: Visions of a Dystopian Future
Amy Glasenapp
Prerequisite: ENGL-100
This course is designed to investigate nonfiction writing through sustained engagement with speculative and scientific texts. Students will examine various works by authors whose research and expertise has led them to propose plausible, often unsettling visions of the future. Students will encounter divergent perspectives in scholarly and popular writing, conduct independent research, and make informed predictions about the world to come. Additional readings include science fiction from decades past that predict and/or resonate with recent scientific and technological developments.
Satisfies English Composition B Requirement

ENGL-101B-1 English Composition B (Nonfiction Writing): Postmodern Autobiography & The Problems of Personal Nonfiction Writing
Janelle Adsit
Prerequisite: ENGL-100
The instructor said,
Go home and write
a page tonight.
And let that page come out of you---
Then, it will be true.
I wonder if it's that simple?

These six lines from Langston Hughes's "Theme for English B" provide the central question of this course: We'll ask, along with the speaker of Hughes's poem, is writing the truth about oneself ever a simple matter? Course readings problematize the act of personal nonfiction writing; these include: Lyn Hejinian's *My Life*, Édouard Levé's *Autoportrait*, Ander Monson's *Vanishing Point*, Lauren Slater's *Lying*, John D'Agata and Jim Fingal's *Lifespan of a Fact*, Matt Madden's *99 Ways to Tell a Story*, and selections from Conchitina Cruz, Jamaica Kincaid, Edwidge Danticat, and Sherman Alexie. These readings will prompt us to call into question not only the possibility, but also the ethics, of documenting a life truthfully. What are the risks of personal writing? Our readings will be informed by critical scholarship on autoethnography, and we'll discuss several definitions of "postmodernism" in order to get a better sense of what is at stake in associating our present era with impersonality, fragmentation, instability, and alienation.
Satisfies English Composition B Requirement

ENGL-101C-1 English Composition B (Nonfiction Writing): Oedipus the Idea
Christian Nagler
Prerequisite: ENGL-100
In 1910 Sigmund Freud proposed that the 2,500-year-old Oedipus myth was the "nuclear complex" of all human neuroses. In psychological discourse his theory has provoked responses ranging from violent refutation to dismissal, to revision, to rigorous support. In literature and literary criticism, however, the idea has served less as a claim to be contested or supported, and more as a tool to be used, reconfigured, turned inside-out. In this course we will read (and perform sections of) Sophocles's Oedipus trilogy and gain a firm grounding in the historical context of the plays. Then we will look at seven decades worth of adaptations and near-adaptations alongside some key moments in psychoanalytic (and anti-psychoanalytic) and literary criticism. Through it all we will investigate where we stand today in relation to the myth: was it an anachronistic passage in a grandiose period of modern thought, or might it contain enigmas that have gone unremarked?
Satisfies English Composition B Requirement

ENGL-101D-1 English Composition B (Nonfiction Writing): Gender, Sexuality, Performance
Tania Hammidi
Prerequisite: ENGL-100
Shakespeare said, "All the world's a stage." What did he mean by that? How does how we perform our gendered and sexual identities "off-stage" differ from what happens in theatre, performance art, dance, activism, and other forms of live performance? In this course students will gain basic critical tools for unpacking live performances that transgress normative constructions of race, gender, sexuality, and class location. We will read Jos. Mu.oz, Judith Halberstam, and Jill Dolan, among others.
Satisfies English Composition B Requirement

ENGL-101E-1 English Composition B (Nonfiction Writing): Drawn From Life: The Essay as Gesture
Genine Lentine
Prerequisite: ENGL-100
As with drawing, writing the essay is a responsive process that can encompass the quick glance as well as a more sustained inquiry. In this course, we'll adopt the immediacy of the conventions of the figure drawing studio to inform a series of short writings and extended essays. Students will experiment with writing from the model in timed poses, on large paper, with pencil; we'll extend that process into working from from verbal prompts as well. Working gesturally in this way can spark immediacy and dismantle our usual habits and preoccupations to strike upon fresh images and associations. Students will shape their "sketches" into short lyric essays or poems, and develop the pieces further into sustained narrative, lyric, analytical, and critical essays. The course will help students to cultivate a posture

of active curiosity about their own habits and affinities, and to develop their skill as listeners, both in their own work and in responding to the work of their peers. Readings include John Berger, Eula Biss, Anne Carson, Olena Kalytiak Davis, Mark Doty, Maggie Nelson, Frances Richard, and Mary Ruefle.
Satisfies English Composition B Requirement

ENGL-101F-1 English Composition B (Nonfiction Writing): Writing Across Cultures
Anh Thang Dao
Prerequisite: ENGL-100
This course is an advanced introduction to the practice of critical writing. The aim of the seminar, which doubles as a hands-on workshop, is simple: to give you the tools and the space to develop your critical writing skills. By the end of the class, you will have an understanding of the structure of critical writing, the importance of writing for an audience and your own style of writing. The readings in this class are selected from a variety of literary works by authors of different backgrounds, which aim to help you explore the complexity and consequences of writing and telling stories from multiple perspectives. They should also serve as inspirations for you to investigate different topics and to think of writing as an important tool in everyday life, and sometimes the only tools for different people to survive. Through daily writing practices and workshops, students will also learn to understand writing as a process, which requires multiple revision and drafts. In addition, we will pay attention to research skills, which are indispensable for effective academic writing as well as the creative impulse that can help you find your own voice and the pleasure in writing.
Satisfies English Composition B Requirement

ENGL-102A-1 Continuing Practices of Writing: The Heinous Task Table: Writing into Resistance
Genine Lentine
Prerequisite: Transfer students; ENGL-101
In this course, we embrace the proposition that the tasks or topics we avoid can alert us to where we might fruitfully direct our attention. We'll attend with curiosity that which we have written off as boring, trivial, or overwhelming. The burdensome aspect of these matters perhaps lies in their relationship to time, as so many are speculative or sunk in the past. We'll swap out dread, and in its place experiment with gentle regard, and we'll explore how the inquiry opens out into a new relevance. Part of our writing practice will include a "heinous task practicum," a collaborative workspace or "vault" in which students perform tasks perceived to be obstructing their "real work." They'll investigate the effect of working with others, and develop skill as listeners. Students will hone descriptive, analytical, and critical skills in writing three essays and in keeping a process journal. Readings include Franz Kafka, Lydia Davis, Agnes Martin, Miranda July, Emily Dickinson, Anne Carson, Sianne Ngai, Harrell Fletcher, Rainer Maria Rilke, Mark Epstein, and D.W. Winnicott.
Satisfies Studies in Global Cultures Requirement

HUMN-200A-1 Ancient Cities: The Archaeology of Urban Forms and Spaces
Thor Anderson
Prerequisite(s): ENGL-101
The story of the rise and fall of great cities (and civilizations) is the conventional narrative arc of many archaeological reconstructions. In this course we will examine a small number of case studies that delve into urban centers at fixed moments in the past, permitting an appreciation of the social, cultural, economic, and domestic arrangements that enlivened the temples, squares, causeways, and living quarters that comprised these ancient cities. Of course the built form—at least what remains and can be faithfully reconstructed—permits analyses at various levels, from iconography to site plans reflecting a specific view of the universe (cosmograms). In addition to archaeological and architectural sources, however, we will use ethnographies, travel writing, and historical fiction to round out our four case studies.
Satisfies Humanities 200 Requirement
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

HUMN-200B-1 The Classics: Death, Mourning, and Afterlives
Raymond Kania
Prerequisite: ENGL-101
This course provides an introduction to ancient Greek and Roman culture through original literary texts that deal with death, mourning, the posthumous existence of the human soul, and relations between the living and the dead. Students will confront the ancients' most profound reflections on heroism, mortality, and remembrance—in sum, the human condition. Readings will include Homer, Virgil, Plato, and the Greek tragedians.
Satisfies Humanities 200 Requirement
Satisfies Critical Studies Elective

HUMN-200C-1 The Copy
Alexander Greenhough
Prerequisite: ENGL-101
This undergraduate course, which begins in prehistory and concludes in 1500, will explore the concept, practice, and significance of copying in a range of historical, cultural, and artistic contexts. The notion of the copy will be addressed through an examination of its function in behavioral repetition and imitation, as cultural appropriation, in artisanal and mechanical replication and duplication, and as a form of historical recurrence. The course will focus on five main instances of copying: in the origins and development of human consciousness and cave art in prehistory; the concept of mimesis in Greek art and philosophy; the Roman emulation of Greek culture; the act of religious conversion and the imitation of Jesus in the age of early Christianity; the craft and art of print and bookmaking during the Late Medieval Ages; and Johannes Gutenberg's invention of movable type and the impact of the printing press in Europe at the dawn of the Renaissance.
Satisfies Humanities 200 Requirement

HUMN-201A-1 The City in Nature: Ecological History of San Francisco
Chris Carlsson
Prerequisite: ENGL-101
This course will take an in-depth look at San Francisco's physical landscape, its flora and fauna, and its radical alteration over the two centuries of European settlement and urbanization. Starting with the original sand dunes and windswept peninsula inhabited by a few hundred Yelamu inhabitants, this course will trace how San Francisco's development continually shaped the lands and waters of the Bay, the hills, and the whole Bay Area through the 19th and 20th centuries. Importantly, the course emphasizes how the city grew out of the natural abundance that surrounded the area, and how that natural abundance was converted into a cycle of capitalist growth and development that has gone on more or less unabated to the present. But countertendencies also emerged early, from efforts to save Telegraph Hill by neighborhood women in the 1890s to the emergence of the Sierra Club, the Sempervirens Club, and the Save the Redwoods League in the late 19th and early 20th centuries. Urban ecological activism began to take shape in the late 1950s, though not as yet with that name, driven by San Francisco's freeway revolt in the 1950s and 60s, the opposition to the nuclear plant on the San Andrea Fault in Bodega Bay north of San Francisco (1957-64), and the Save the Bay movement that caught the public imagination in the early 1960s. Perhaps the greatest art project ever attempted is the pending effort to reorganize urban life to be in harmony with the natural systems on which we're living and on which we depend.
Satisfies Humanities 201
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

HUMN-201B-1 Empire, Slavery, and the Making of the Human
Thea Tagle
Prerequisite: ENGL-101
This course investigates the construction of the "human" as the outcome of philosophical, political, military, and popular discourse from the moment of European contact with the so-called non-Western world. It looks comparatively and relationally at different periods and forms of European colonialisms in Africa, Asia, and the Americas, with an emphasis on analyzing the impact of the transatlantic slave trade on informing contemporary understandings of blackness as (anti)humanity. We will study how the intersections of class, gender, and sexuality contribute to producing racialized representations of the human, historically through the present moment; to do so, we will read a range of colonial and postcolonial texts, from the archival and juridical to popular cultural representations used to perpetuate hierarchies of humanity. Moreover, the course will investigate visual, literary, performative, and sonic cultural productions made by indigenous peoples and people of color from around the globe as forms of resistance and survival, to assert themselves as subjects deserving of rights.
Satisfies Humanities 201 Requirement
Satisfies Critical Studies Elective

HUMN-201C-1 Immigration and Nation: European and American Borders and Border Crossings in a Globalizing World
Carolyn Duffey
Prerequisite: ENGL-101
This course examines the history of the contrasting narratives of immigration and difference in the European and American contexts as such narratives have created the internal divisive borders of these varied Western nations. European colonialism, and later de-colonization movements, World War II and the Cold War, for instance, produced immigrant communities and national European identities different from those in the US situation with its legacy of slavery, institutionalized racial discrimination, and the paradoxical ideology of the "American Dream" of social mobility needed for economic expansion. In the process of our analysis of the varying histories of these regions, we will investigate how many contemporary novelists, poets, filmmakers and other visual artists, both European and American, have taken these borders, these internal differences, as a point of departure in their work, mediating or transforming them, or in effect, revealing the potential for border crossings within and between the national and the global.
Satisfies Humanities 201 Requirement
Satisfies Critical Studies Elective

Mathematics

MATH-107-1 Mathematics of Interactive Media
Nick Lally
Prerequisite: None
This course will explore the mathematics of interactive media as students learn how to write, modify, and analyze software. Students will learn the basics of programming in the open source language Processing and apply these techniques toward the creation of interactive software projects that engage with the mathematical foundations of Boolean logic, geometry, and trigonometry. We will look at a number of contemporary interactive artworks and the techniques used to create them. This course will employ a hands-on, project-based approach to mathematics as students learn to author their own interactive software projects. No programming experience is required.
Satisfies Mathematics Requirement

MATH-109-1 The Shape of Space: Visualizing the Fourth Dimension
Shawn McDougal
Prerequisite: None
One way of talking about the fourth dimension is the notion of space-time from physics. From a mathematical perspective, four-dimensional spaces exist without regard to the laws of physics. How can we visualize such spaces? And what is dimension anyway? Along the way, we will learn about things like Möbius bands, knotted spheres, hypercubes, and how we might discover the shape of a universe without stepping outside it.
Satisfies Mathematics Requirement

Science

SCIE-106-1 Conceptual Physics
Lee Worden
Prerequisite: None
This is a non-mathematical, college-level course in basic physics, oriented around the concepts of symmetry and conservation laws. Specific topics include conservation of mass and energy, conservation of momentum, relativity, electricity and fields, the Ray Model of Light, and waves. We will use Benjamin Crowell's freely available Conceptual Physics textbook (*http://www.lightandmatter.com/cp/index.html*).
Satisfies Science Requirement

SCIE-107-1 Urban Permaculture
Nik Bertulis
Prerequisite: None
Permaculture engages self-maintained agricultural systems modeled from natural ecosystems, the science of systems ecology, and study of pre-industrial examples of sustainable land use. It seeks to minimize waste, human labor, and energy input by building systems with maximal benefits between design elements to achieve a high level of synergy. Permaculture designs evolve over time by taking into account these relationships and elements, and can become extremely complex systems that produce a high density of food and materials with minimal input. With an emphasis on urban permaculture (or edible cityscapes), this hands-on class will practice these techniques on and around the SFAI campus.
Satisfies Science Requirement
Satisfies Urban Studies Elective

Social Science

SOCS-106-1 Coming of Age: Exploring Modern Concepts of Childhood and Citizenship
Jakeya Caruthers
Prerequisite: None
This course explores the social, cultural, and legal category of the "child," interrogating the ways that children and childhood are both conceptually and materially deployed not only as vehicles for advancing nationalist, moralist political agendas, but as complicated sites for determining and policing the boundaries of full citizenship as a whole. Looking to historical documents and multi-disciplinary analyses from scholars like Kathryn Bond Stockton, Robin Bernstein, Liisa Malkki, Sharon Stephens, and Cathy Cohen, the class will interrogate vernaculars of childhood across class, race, gender, and national borders, considering issues of labor, education, immigration, criminalization and culpability, the sexual body, the pathological body, fetishization of innocence, "rights," the political economy of the family, and broader questions of subjectivity and power.
Satisfies Social Science Requirement

SOCS-118-1 Extinction
Eddie Yuen
Prerequisite: None
This course will consider the ecological, political, cultural, and economic aspects of the global environmental crisis, focusing specifically on the problem of mass extinction. Many scientists are referring to the present moment as the sixth great extinction event in the history of the planet, but the first one caused by the activities of a single species (humans). In this course, we will examine the causes of the collapse in biodiversity and ecosystem viability, including overfishing, habitat destruction, trafficking in exotic animals, toxic pollution, warfare, and climate change. We will survey a variety of analytical approaches to the crisis, including conservation biology, deep ecology, green capitalism, environmental justice, ecofeminism, and social ecology. We will examine particular case studies and current events in order to apply theories and methods of social science to this global problem.
Satisfies Social Science Requirement
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

SOCS-200-1/ US-200-1 Whose City? Urban Theory and Global Justice
Eddie Yuen
Prerequisite: ENGL-101
For the first time in human history, the majority of the world's people now live in urban areas. How are these new urban majorities surviving during a time of sharply polarizing wealth within and between nations? Who lives, who dies, and who decides? Should there be a right to the city? Is there such a thing as over-population? How do we understand racism and sexism in relation to these questions? In the first part of this course, students will focus on the concept of poverty and the ways in which abundance and scarcity figure in contemporary struggles over the form and content of globalization in the global south. In the second part, students will deal with U.S. cities, and specifically the Bay Area, focusing on the spatial and social consequences of globalization, restructuring, and the new intra-urban competition. Finally, students will look at ways in which social movements are challenging the neo-liberalization of urban governance and are pressing for alternatives.
Satisfies Social Science Requirement
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

Urban Studies

US-200-1/SOCS-200-1 Whose City? Urban Theory and Global Justice
Eddie Yuen
Prerequisite: ENGL-101
For the first time in human history, the majority of the world's people now live in urban areas. How are these new urban majorities surviving during a time of sharply polarizing wealth within and between nations? Who lives, who dies, and who decides? Should there be a right to the city? Is there such a thing as over-population? How do we understand racism and sexism in relation to these questions? In the first part of this course, students will focus on the concept of poverty and the ways in which abundance and scarcity figure in contemporary struggles over the form and content of globalization in the global south. In the second, students will deal with U.S. cities, and specifically the Bay Area, focusing on the spatial and social consequences of globalization, restructuring, and the new intra-urban competition. Finally, students will look at ways in which social movements are challenging the neoliberalization of urban governance and are pressing for alternatives.
Satisfies Social Science Requirement
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

US-296-1 City as Studio Practicum
Amy Berk
Prerequisite: ENGL-101
In City as Studio Practicum, we link theory and practice by examining and participating in projects working with professional artists and youth or other populations. Students select from projects in SFAI's City Studio program or other similar programs that partner with Bay Area community centers and arts organizations to use urban sites in both San Francisco and the East Bay as a laboratory for research, practice, education, and social interaction. Students will collaborate with and educate youth or other populations in a variety of media, and together they will learn to develop and implement individual and collaborative projects. Practicum students also participate in class discussions investigating art education theory and current pedagogical practices in primary, secondary, and university settings, as well as take an active role in teaching and mentoring the community in their chosen outside project.
Satisfies City as Studio Practicum Requirement
Satisfies Studies in Global Cultures Requirement
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

US-390-1 Thesis Colloquium
Nicole Archer
Prerequisite: CS-300, CS-390
This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.
Satisfies Thesis Colloquium Requirement for BA in Urban Studies

School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA degree and a Studio Elective for the BFA degree.

All courses are offered for 3 units unless otherwise specified.

Contemporary Practice

CP-100 Contemporary Practice
***Amy Berk* (CP-100-1)**
***Laura Boles Faw* (CP-100-2)**
Prerequisite: None
Active engagement in *Contemporary Practice* allows first-year students to strengthen their creative voices through personal projects and collaboration with their peers. The course emphasizes hands-on experience both in and out of the studio within a culture of research, creativity, and communication, and deepens the first-year students' relationships with and understanding of the profound investigations that produce knowledge and culture. Vital components of *Contemporary Practice*—ones that facilitate and support the first-year students' understanding of their place at SFAI and in the Bay Area art landscape—are studio exercises and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. Co-curricular initiatives such as workshops, public lectures, and exhibition openings help to facilitate and support the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources.
Satisfies Contemporary Practice Requirement

Design and Technology

DT-102-1 Digital Literacy II: Forming Presentations
Jill Miller
Prerequisite: None
Making and giving presentations is a common occurrence in many courses and outside the classroom, whether for critiques of one's own work or the work of others. This course aims to explore how presentation works, from what techniques best enhance the presentation of a given art form to understanding what happens in front of an audience. Subjective social communication is always a subtext of presentations, and this course encourages students to develop their own individual style of presentation and feedback that motivates others, enlivens their presentations, and generally enhances their capacity to present with confidence. This course emphasizes creative presentation strategies by recognizing the importance of using analog and digital formats that incorporate traditional media (painting, drawing, prints, photos, sculptural objects) along with time-based media. Students will learn to present multi-dimensionally in order to escape the linear flatness of "death by Powerpoint," instead using Prezi, an online presentation tool that enables the creation and sharing of dynamic presentations without slides and bullet points. Students will be able to explore relationships among ideas through movement, allowing the form of presentation to support its content. The first of half the course will be composed of a number of presentation exercises and assignments for building basic skills. The second half will include the preparation of effective presentations using student work produced in a variety of courses as source material for the development of presentations.
Satisfies Design and Technology Communications Design Distribution Requirement
Satisfies Design and Technology Elective

DT-105-1/ SC-105-1 Structural Drawing/ Design Visualization
Joshua Keller
Prerequisite: None
Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of methods—structural drawing, sketching, drafting, models, and experimental strategies—to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo da Vinci, Matthew Barney, Sol LeWitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.
Satisfies Drawing Requirement for Sculpture
Satisfies Design and Technology Distribution Requirement for Designed Objects

DT-115-1 Internet Tools and Concepts
Nick Lally
Prerequisite: None
The Internet has become a ubiquitous presence in our everyday lives and has proven to be fertile ground for artistic interventions. This course will explore practices, theories, and histories of Internet art. Through a hands-on approach, students will learn how to design, code, and program websites. The course will begin with HTML and CSS as students learn to code pages by hand; later, students will use scripting languages, including JavaScript, Processing, and PHP, to create dynamic web pages. In addition, students will learn how to use and hack existing open-source software and web services. The skills developed in this course will enable students to create their own Internet artworks that engage with contemporary digital media discourses and explore the creative possibilities of the web. Through short readings and discussions, students will explore theories and practices that connect art, Internet, and society. By the end of the course, students will have the ability to create and manage dynamic websites, have knowledge of the resources that will allow them to continue to develop their technical and theoretical skills, and be engaged with contemporary dialogues in Internet art.
Satisfies Design and Technology Communications Design Distribution Requirement
Satisfies Design and Technology Elective

DT-150-1/SC-150-1 Electronics and Activating Objects
Chris Palmer
Prerequisite: None
This course is intended for artists and designers alike as a jumpstart for adding technology into their palette of creative tools. A rigorous series of hands-on projects will give students the knowledge neces¬sary to build technologically based art works. Throughout the course, there will be interactive workshops to develop basic electronic and hardware skills including programming microcontrollers and working with sensors, motors, and other devices. The course will result in a final show of student experimental electronic projects. This course is part of the Kinetics emphasis in the Sculpture/Ceramics program.
Satisfies Design and Technology Designed Objects Distribution Requirement or Design and Technology Elective
Satisfies Sculpture Elective

DT-220D-1 Score!
Chris Kubick
Prerequisite(s): DT-101 or DT-113 or NG-100 or FM-101 or PH-101

This course focuses on the work of art as a provocation and/or seduction to DO SOMETHING. The course will consider the work of art as an incomplete system of possibilities to be explored, in disciplines ranging from interaction design and installation practice to process-oriented sculpture, sound art, and social practice, and students will make work from a procedural perspective. Our point of departure is the non-traditional musical score, as it developed into text- and image-based experimentation, eventually becoming a springboard for conceptual and performance art and a range of social practices. Simultaneous to these developments, much more methodical versions of the score became the basis for another kind of experiment that changed our world (just a bit): computer programming languages. In this course, we will create immersive environments that encourage participation; explore and build expanded or novel interfaces; and fabricate unusual instruments and write and perform scores for them. We will draw our inspirations from many of the artists and technologists that contributed to the development of process-as-art: Marcel Duchamp, Lygia Clark, John Cage, Max Matthews, Billy Klüver, Allan Kaprow, Steve Reich, Eva Hesse, Sol LeWitt, Robert Morris, Bruce Nauman, Alvin Lucier, Douglas Huebler, Pauline Oliveros, and many others.
Satisfies Design and Technology Designed Objects Distribution Requirement
Satisfies Design and Technology Elective

DT-220E-1 Alternative Game Development for Play in Everyday Spaces
Michella Rivera-Gravage
Prerequisite: DT-106

Where can we play new games—and how might they change our real lives? Alternative game development is the field of game design that seeks to discover new platforms and contexts for digital play. This course examines the contemporary intersection of ubiquitous computing, public/private space, and alternative game development. The convergence of these areas at the turn of the 21st century has produced a significant body of games and performances that challenge and expand our notions of where, when, and with whom we can play. This course explores how and to what ends such projects reconfigure the technical, formal, and social limits of play and performance in relation to everyday life. Throughout the semester, students will design and test a series of playful interventions and performances that seek to turn everyday life and public spaces into a "real" game. A primary goal is for students to develop a critical gaming literacy that can be applied to ordinary, everyday life. Students will work to read the "real" world as rich with playful opportunities, carefully testing everyday media, objects, sites, and social situations for the positive and negative consequences of inscribing each within the charmed circle of a game. Readings will concentrate on classic design manifestos from the fields of ubiquitous computing, performance, and game design, as well as theoretical essays on collective intelligence, public space, and the performance of everyday life. To inspire students in alternative game design, at the beginning of the semester students will be given themes to express in their game projects; as the semester progresses, students will develop their own themes. Students will use these underlying themes to unite various skills and disciplines in modern game development: game design, programming, visual art, animation, sound design, and writing. The course will situate these disciplines within a larger context of game literacy and a historical and critical understanding of games as cultural objects.
Satisfies Design and Technology Media Techniques Distribution Requirement
Satisfies Design and Technology Communications Design Requirement
Satisfies Design and Technology Elective

DT-220F-1 Art, Work, and the Social: Designing Live/Work Space
Paul Klein
Prerequisite: DT-113

The spaces we live and work in are "ground zero" for how we think about the possibilities of designing social space. This course will investigate artist and designer live/work spaces as case studies for design intervention. Students will research and study how artists and designers mark, negotiate, and lay out space for a multitude of utilitarian, social, and aesthetic criteria. The notions, functions, comparisons, and historical trajectories of the "artist loft" and "designer studio" from 1970s SoHo in New York to the contemporary loft for the urban professional will be examined. Issues of gentrification, in special regard to Oakland, Brooklyn/Queens, and Los Angeles, will be examined. Students will design live/work spaces and design plan and build models for prototypical live/work spaces and optionally use their present live/work spaces as subjects of redesign. A range of 2D and 3D software will be used for planning and illustration to shape specific spaces while considering the requirements of artist, designer, and visitor. Through these problem-based live/work projects, students will examine how colors, materials, lighting, media, shapes, and forms construct the domestic, social, and work characteristics of multi-purpose space. The course will also foster ways to communicate ideas through a wide range of presentation options. The course is oriented toward students who are interested in conceptualizing different approaches for creating stimulating and functional environments while simultaneously exploring interior architecture and design options for live/work space.
Satisfies Design and Technology Communications Design or Designed Objects Distribution
Satisfies Design and Technology Elective

DT-221-1 Signal to Noise: Interactive Sound and Performance
Andrew Benson
Prerequisite: DT-101 or NG-100
In communication theory, noise is anything that distorts a signal as it travels between a transmitter and a recipient. In this course, students will experiment with sound generation (synthesis), custom effects processing, sampling, and automation in order to create unique sounds. Students will develop their own modules or instruments for making and processing sound and/or video, learning to use both the precision and the "noise" inherent in such hybrid systems. In addition to gaining fluency with Max/MSP software and signal-flow concepts, students will gather control signals for their work using sensors and simple electronic input devices. Projects will culminate in a final performance or interactive media installation.
Satisfies Design and Technology Media Techniques Distribution Requirement
Satisfies Design and Technology Elective

DT-222-1 Typography: Context and Practice
JD Beltran
Prerequisite: DT-101
Artists and designers use words in a variety of formats and venues. Poetry, prose, wordplay, graffiti, graphic novels, calligraphy, the printed page, and the motion of letters on cinematic, cathode ray, and LCD screens all make expressive use of the written word in the context of exhibition, installation, and performance. The use of letterforms, both artful and mundane, speaks more deeply and artistically than we often suppose. In this class, students will explore conventional and unconventional uses of typography to promote cultural and political messages, create aesthetic projects, and intervene in social contexts that inform the reader and audience through a variety of media forms. Students will begin with typography projects to develop basic skills. Further explorations develop more creative and experimental work, concluding with an independent project that engages students' own artistic practices and concerns. Students may choose a specific media focus or a variety of media as appropriate for the content of their final project. Typographic media covered will include print, video, motion graphics, and installation graphics. Both studio and seminar, the course will address both technical and conceptual frameworks, with readings, critiques, and discussions of the history and theoretical issues surrounding modern typography, including 19th century commercial illustration, the Bauhaus, the grid, and its deconstruction.
Satisfies Design and Technology Communications Design Distribution Requirement
Satisfies Design and Technology Elective

DT-223-1/SC-223-1 Digital Fabrication Using 3D Printers
Michael Shiloh
Prerequisite: DT-113 or SC-100
3D printing technology automatically creates tangible physical models from 3D computer data in much the same way that a document printer produces paper from a word-processing file. Objects are designed using computer software, and are then built by a printer with very little waste of material and energy. This technology has recently become available to artists, designers, educators, and small businesses in the form of inexpensive "personal 3D printers." This class will use the MakerBot Thing-o-Matic, which renders STL files from a variety of simple 3D modeling programs such as the free Google SketchUp. Artists can now prototype forms, aesthetics, fit, and function and explore many design iterations—all with a simple connection to a 3D printer, directly from the desktop computer. This course includes an introduction to 3D modeling and printing, the printing process, its place in the art and design workflow, applications, case studies, data integrity, and scaling guidelines. Each student will develop strategies and designs for their fabrications to be staged during specific steps in the design process, from hand-drawn sketches to image rendering to creating "blueprints" to final documentation and critical analysis. Students may also print smaller components for assemblage into larger objects.
Satisfies Design and Technology Designed Objects Distribution Requirement
Satisfies Design and Technology Elective
Satisfies Sculpture Elective

DT-233-1/SC-233-1 Expanded Drawing–3D Proposals
John Roloff
Prerequisite: DT-113 or SC-100 or DR-120
This is a project-driven drawing course that explores the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial-interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional computer assisted drawing ["CAD"] software), as well as practice experimental drawing to assist in the design, organization, visualization, and presentation of their 2D and 3D projects. The course is designed to facilitate the development of drawing as a tool to examine and conceptualize 3-dimensional internal and external space, objects, ideas, contexts, and sites. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches, will be explored. Information about electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required.
Satisfies Intermediate Sculpture Requirement
Satisfies Drawing Requirement for Sculpture
Satisfies Design and Technology Designed Objects Distribution Requirement
Satisfies Design and Technology Elective

DT-240A-1 History of Interactive Social Media
Paul Klein
Prerequisite: HTCA-101
Long before Facebook attained over a billion users, the Internet made it possible to connect with people on the other side of the world. This course maps the trajectory of social interaction on the Internet for the last 40+ years, from the earliest emails sent by American researchers at ARPA in 1971 to recent visual networking sites like Pinterest and Instagram. While the social sites that arrived in the 2000s will be studied as to how they structured the social web, more importantly the class will examine how in effect these sites made social sharing on the Internet an act of publishing. The ramifications of personal publishing in regard to identity, online personas, and the monetization of these personas will be analyzed through examples of emblematic content. The class also will study web interaction and content that was present before current social networks. In the late 1980s and mid '90s, conduits for social interaction such as BBS, AOL, Compuserve, Classmates.com, Ask.com, Open Diary, and Live Journal appeared before the Internet exploded into mainstream consciousness. People layered communication technologies easily and built functioning semi-private social networks with instant messenger, chat rooms and ICQ, USENET forums, and email. The special case of Wikipedia will be analyzed in regard to the social processes used in developing the first open-source, online, collaborative encyclopedia. Through readings of online and offline sources, students will research groundbreaking case studies that were formative in the development of interactive social media, and will write critical responses to these developments through the lens of their own networked experiences.
Satisfies History of Design and Technology Requirement

DT-299A-1 Introduction to 3D Concepts
Justin Patton
Prerequisite: DT-113 or SC-100
This course introduces fundamental 3D concepts and techniques, which will serve as foundations for creating a wide variety of digital content. The use of 3D digital techniques is not just unique to producing video games and computer generated imagery for film; artists in a variety of media ranging from painting to sculpture and ceramics also make use of digital 3D. The class will use Maya for learning the fundamentals of working in a 3D environment and will introduce students to polygonal hard-surface and character modeling. Various methods for generating and manipulating 3D objects, spaces, and characters will be demonstrated including NURBS-based surface mesh construction, solid manipulation, and animation. The course will also provide a general overview of the integration of 3D output into print output, video production, and gaming. The knowledge acquired from this course will serve as a springboard to advanced learning of 3D techniques including animation, texturing and lighting, rigging, 3D FX, and compositing. Students will use the essential concepts covered in the course to complete individual and team-based projects.
Satisfies Design and Technology Media Techniques Distribution Requirement
Satisfies Design and Technology Elective
Satisfies Film Elective

DR-120 Drawing I and II
***Bruce McGaw* (DR-120-1)**
***Dewey Crumpler* (DR-120-2)**
***Jeremy Morgan* (DR-120-3)**
***Brad Brown* (DR-102-4)**
Prerequisite: None
This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.
Satisfies Drawing I Requirement

DR-200 Drawing II and III
***Laurie Reid* (DR-200-1)**
***Luke Butler* (DR-200-2)**
Prerequisite: DR-120
This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to its interdisciplinary position within all artistic approaches. Expanding their knowledge of both traditional and nontraditional drawing media and surfaces, students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic, and conceptual goals for a drawing or drawing project.
Satisfies Drawing Elective

DR-220B-1 The Art of Comics
Hugh D'Andrade
Prerequisite: DR-120
Many students began their interest in the visual arts with a love of comics, a passion that continues to inspire them throughout their careers. It's no secret why: comic art is an exploding, vibrant field, full of new ideas and new energy. There are more comic books being produced and consumed than ever before, and comics are taking an ever-larger role in our society—both through the medium itself and through its influence on the wider culture (fine art, literature, film, etc.). Students will explore the past and contemporary history of comics, with an emphasis on pioneering, experimental, and alternative comic artists. Students will also put their knowledge and skills to work writing, illustrating, and publishing their own 16-page mini-comic from start to finish, with a focus on originality, authenticity, and experimentation.
Satisfies Drawing Elective
Satisfies Critical Studies Elective

DR-220C-1 TBA
Alicia McCarthy
Prerequisite: DR-200
Satisfies Drawing Elective

DR-220D-1 Drawing Using Chance, Game Playing, and Random Order
Brad Brown
Prerequisite: DR-120
The use of game playing and systems can be an important tool for students and artists at all levels. For beginning students it can be a way of engaging with the materials and processes of drawing without being intimidated by the questions of "what" and "how" to draw. For advanced students it can be a way of thwarting habits and ability, of freeing up their approach to an overly familiar subject, or of setting forth on a path that is more or less out of their control. For this course students will be introduced to the history and development of these processes in modern and contemporary art. We will look at the game playing of the Dadaists and the Surrealists (Automatism, Exquisite Corpse, Duchamp's "Standard Stoppages"); John Cage's use of the *I Ching*; the blind drawings of de Kooning and Robert Morris; the conceptual systems of Sol LeWitt and Barry Le Va; and the prevalence of these approaches in the work of many contemporary artists such as Rudolph Stingel, Gabriel Orozco, and William Anastasi. We will discuss the many and varied reasons for these practices and their relevance today. In the classroom we will develop projects based on the work of these predecessors, approaching the traditional subjects of the model and the still life using predetermined rules and written instructions. We will work collaboratively, and generate drawings with restrictions on time and materials. Outside of the classroom students will be expected to conceive of their own game or system and use it throughout the semester to create a body of work. These projects will be periodically brought before the class for review while the work is in progress. At the end of the semester the completed work will be presented along with a written description of the system or game used.
Satisfies Drawing Elective

Film

FM-101 Introduction to Film
***Kerry Laitala* (FM-101-1)**
***Soumyaa Kapil Behrens* (FM-101-2)**
Prerequisite: None
This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and to develop a visual vocabulary. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of film language and grammar. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. We will also strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. Students will work in 16mm, Super 8 format, and hybrid formats merging analog and digital technologies. Projects include making a film without a camera, hand-processing, in-camera editing, non-conventional film projection, and an editing study of movement as motion or as change. Students working in a narrative genre will write a short treatment and script of their final short film project. Students taking this course are strongly encouraged to take *Technical Fundamentals of Filmmaking* (FM-102-1) either concurrently or within one semester of taking
this course.
Satisfies Introduction to Film Requirement

FM-102-1 Technical Fundamentals of Filmmaking
Jeff Rosenstock
Prerequisite: None
These weekly film production workshops supplement *Introduction to Film* (FM-101) and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. Students—particularly Film majors—are encouraged to co-enroll in FM-101 and FM-102.
Satisfies Film Elective

FM-208-1 Electro-Graphic Sinema
Mike Kuchar
Prerequisite: FM-101
Electro-Graphic Sinema is an opportunity to learn the basics of film production while collaborating on the latest in a long line of testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects, and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the late George Kuchar's legendary *AC/DC Psychotronic Teleplays* course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.
Satisfies Film Elective

FM-209-1 Innovative Digital Post Production
Silvia Turchin
Prerequisite: FM-204
Post Production is made up of many specialized crafts that go into the completion of a narrative film. Each craft is an art form in and of itself. This course will introduce students to the basics of film editing, visual effects, ADR, dialogue cutting, sound effects, sound design, Foley, music editing, shot-to-shot match coloring, pre-mixing, and final mixing. Students will get basic training in the most used post-production software like Adobe Premiere Pro, ProTools, and After Effects through craft-specific hands-on projects. The class will also collaborate with the Craft of Screenwriting, Craft of Film Directing, and Digital Cinema II courses in the completion of short narrative films as a final project.
Satisfies Film Elective
Satisfies Design and Technology Elective

FM-220D-1 The Craft of Film Directing
Christopher Coppola
Prerequisite: FM-101
Film directing is taking a screenplay and realizing it. There are many different styles of film directing, but there are basic skills of the craft that need to be learned and built on in order to find one's style. Students will learn how to break down the dramatics of the story, guide a script reading, rehearse actors, block scenes, use floor plans to design shots, do a coverage shot list, create a previz of the film, lead and collaborate with a team, make quick decisions, and handle obstacles during the course of the filmmaking process. Students will use these film directing skills to develop an overall vision of a screenplay, communicate the vision to the cast and crew, and keep the continuity of the vision through pre-production, production and post-production. *The Craft of Film Directing* course will be closely linked to the *Craft of Screenwriting* course in which film directing students will work with screenwriting students to make short, "art house" narrative films. During the course students will also focus on two master directors and their different styles of directing: Alfred Hitchcock's blueprint style and John Cassavetes's improvisational style.
Satisfies Film Distribution I Requirement

FM-220E-1 The Craft of Screenwriting
Jennifer Phang
Prerequisite: FM-101
The screenplay is the starting point of all narrative filmmaking: the screenwriter comes up with a story idea, then develops and expresses it in a written cinematic format. This course will focus on coming up with log lines to build story ideas and create characters, doing detailed story treatments, breaking the treatments down into a scene-by-scene plot beat sheet, describing scenes visually, fully developing the characters, writing and sharpening dialogue, and then putting it all into the screenplay format. Students will write three types of short screenplays: 1. Personal (write what you know), 2. Adaptation (from a book or someone else's idea), and 3. Genre (sci-fi, mystery, horror, or comedy). The course will also be linked to *The Craft of Film Directing*, in which screenwriting students will collaborate with film directing students in the process of realizing screenplays into short narrative films. The course will also spotlight two master screenwriters, studying one of their screenplays and the film made from it. The course will include lectures and workshops by professional screenwriters.
Satisfies Film Elective

FM-224-1 Digital Cinema II
Hiro Narita
Prerequisite: FM-204
This is a workshop course in advanced film technology and video production. Students will learn the complete process of producing, editing, and online completion using HD cameras and Final Cut Pro-based online facilities. Students will refine their skills in the areas of line producing, pre-production, cinematography, lighting, and sound recording, which ultimately can be applied to a wide variety of distribution formats. The course will also provide instruction in related professional-level production techniques and conceptual and aesthetic aspects of the medium. Students will focus on specific genres, production challenges, distribution, professional development, multimedia and hypermedia production planning, and writing from critical production perspectives, which include developing a sense of the ethical and social roles related to creating media forms. Students will complete a semester project while collaborating in a variety of production roles.
Satisfies Film Distribution I Requirement
Satisfies Film Elective

FM-240A-1 Introduction to Film History: Visionary Cinema
Alexander Greenhough
Prerequisite: HTCA-101
This undergraduate survey class will introduce students to films that represent, evoke, and induce states of being beyond the everyday, as well as the scholarship of film studies. The syllabus will traverse a wide range of examples of the transcendental, from European avant-garde films of the 1920s to contemporary global art cinema of the past decade. These different approaches to the transcendental—including the spiritual, political, ecstatic, sexual, and hallucinogenic—will be placed in their respective socio-historical contexts, so that the course will both serve as a primer for the artistic possibilities of cinema's outer limits, and provide a critical understanding of the cultural and ideological significance of experimental filmmaking. The course will proceed chronologically, with each week focused on a specific film movement, national cinema, or mode of film practice. The students will relate these specific instances of visionary cinema to other key developments in filmmaking across the globe during the 20th century.
Satisfies History of Film Requirement
Satisfies Critical Studies Elective

FM-305-1 Radical Directing
Lynn Hershman Leeson
Prerequisite: Junior Standing
This course emphasizes radical and original directing techniques and styles that veer from traditional narratives, as well as the conceptual frameworks directors use in order to cinematically articulate characters, plot, subtext, tension, and drama. Films will include Vertov's Man with a Camera, Michael Neiman's Neiman with a Camera, Alexander Sukarov's Russian Arc, Clio Bernard's The Arbor, and Catherine Breillat's The Sleeping Beauty, among others. Students will write papers analyzing films and their relationship to available technology, as well as the cultural context in which they were made.
Satisfies Advanced Film Requirement

In conjunction with this course, SFAI will present six lectures in the Spring 2014 semester that focus on radical approaches to cinema. All events are free and open to the public and will be held Wednesday evenings at 7:30 pm in the SFAI lecture hall at 800 Chestnut Street. The schedule will be announced in the Spring 2014 Public Programs brochure.

FM-320A-1 Advanced New Media for Alternative Distribution
Varda Hardy
Prerequisite: FM-204
New digital avenues of alternative distribution are available to the filmmaker. This course will investigate multi-platform, multi-tasking, interactive, interconnected digital media for alternative distribution from the point of view of the filmmaker: cell phone media, webisodes, interstitials, graffiti projection, video game media, specialized LCD aspect ratio content, and pre-trailer movie theater content, as well as media for closed networks in diverse venues such as stores, airports, trains, buses, and sports stadiums. How does one make use of these new digital forms to have films distributed? How do filmmakers rethink and retool their vision to fit these new digital platforms? Throughout the course students will experiment, create, and prepare original content for alternative distribution models. This is not the future; this is now.
Satisfies Advanced Film Requirement
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

Interdisciplinary

FM-380-1 Undergraduate Tutorial
Kerry Laitala
Prerequisite: Junior Standing (60 units)
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Film Elective

IN-114-1 Collage
Amy Berk
Prerequisite: None
This course will combine painting processes with the use of found and/or fabricated materials to explore various ways of making mixed-media works in two and three dimensions. Specific topics of inquiry will include an examination of adhesives and other methods of attachment in relation to the surface particularities of materials, and the safe use of non-conventional painting techniques. Special emphasis will be placed on understanding how the spontaneous juxtaposition of iconography and surfaces can create unique aesthetic opportunities, especially with the use of recycled materials. Some painting experience is helpful.
Satisfies Drawing Elective
Satisfies Painting Elective
Satisfies Studio Elective

IN-299A-1 Memory Under Construction
Aaron Terry
Prerequisite: Junior Standing and Instructor Permission
In this Faculty-Led Program, students will travel to Buenos Aires, Argentina to explore artistic approaches to how we deal with memory. The course will examine the creative individual and collaborative reaction of Argentine artists to the years of dictatorship under the military regime of the 1970s and '80s, giving students a conceptual base with which to approach the memories associated with oppression, terrorism, and healing and the processing of such events. Through discussions with Argentine artists, students will be challenged to consider personal versus collective memory and how societies, both U.S. and Argentine, relate to foreign tragedy and memory. Under the Argentine military dictatorship, between 14,000 and 30,000 people "disappeared" under mysterious circumstances— detained by police and military, held in secret detention centers, accused of political or subversive action against the Argentine government—and were often never seen again by friends or family. In response to this history, protest has become a common part of the public dialogue, and politics are manifest in all parts of the Argentine art world, from the gallery system to the expansive world of stenciled walls. As the political center of Argentina, Buenos Aires is a city of creative and political activity. The class will visit the recently opened Museo de Memorias (Museum of Memory) in Buenos Aires, housed in one of the former detention centers of the military, which presents artistic reaction as well as historical documentation of the years of dictatorship. Students will also consider other global art sites (memorials) that address tragedy such as the Holocaust Memorial in Berlin and the Vietnam Veterans' Memorial in Washington, D.C. The class will meet with local artists and gallerists in Buenos Aires to discuss the subject of memory both locally and internationally. Class trips will visit the following locations, which range in size and scope as local and internationally active galleries: Braga Menendez Arte Contemporaneo, Fundación PROA, Centro Cultural Borges, Praxis, Appetite, Ruth Benzacar, and MALBA:Colección Costantini. All of these activities will inform our own perception of how the art world responds to tragedy and commemorates atrocities

through public intervention, public art, and in the gallery. The course will culminate with an exhibition in the Diego Rivera Gallery, March 9–15, 2014.
Satisfies 3 units of the 6-unit Off-Campus Study Requirement
Satisfies Studies in Global Cultures Requirement

This course is an intensive and takes place January 3–17, 2014.

Enrolled students pay tuition for three (3) credits and a program course fee of $2,183 for this Faculty-Led Program. Tuition and fees for Memory Under Construction must be paid no later than December 15, 2013. For more information, please see page 9 of the course schedule.

IN-390 Senior Review Seminar
***Meredith Tromble* (IN-390-1)**
***John Priola* (IN-390-2)**
***Ian McDonald* (IN-390-3)**
***Reagan Louie* (IN-390-4)**
Prerequisite: Senior Standing
This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.
Satisfies Senior Review Requirement for BFA
Students register for IN-390 in the final semester of their senior year

IN-391-1 Honors Interdisciplinary Studio
Prerequisite: Senior Standing
The Honors Interdisciplinary Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Students must submit a completed Honors Interdisciplinary Studio contract (with faculty signature) and a portfolio of work and/or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive an individual studio workspace. Students will meet with their faculty advisor at least three times during the term for continuing guidance and evaluation. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students must register for three units.
Satisfies Studio Elective for BFA

IN-393-1 AICAD Mobility Program
15 Units
Prerequisite: Junior standing; HTCA-101, HUMN-200, HUMN-201; 3.0 minimum GPA; 24 units completed at SFAI
SFAI partners with the Association of Independent Colleges of Art and Design (AICAD) to offer undergraduate students the opportunity to participate in a one-semester exchange with a participating AICAD school in the U.S. or Canada. While participating in the AICAD Mobility Program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.
For more information, please contact Jill Tolfa, Global Programs Advisor, at jtolfa@sfai.edu.
Satisfies 6-unit Off-Campus Study Requirement

IN-395-1 International Partner Exchange
Prerequisite: Junior standing; HTCA-101, HUMN-200, HUMN-201; 3.0 minimum GPA; 24 units completed at SFAI
SFAI partners with internationally renowned art schools around the world to offer exciting and enriching study abroad programs to undergraduates. While participating in an international partner exchange program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.
For more information, please contact Jill Tolfa, Global Programs Advisor, at jtolfa@sfai.edu.
Satisfies 6-unit Off-Campus Study Requirement

IN-396-1 Internship
Jill Miller
Prerequisite: Junior Standing (60 units)
The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and perform a minimum of 90 hours of work with the host organization (approximately 6 hours per week). Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, nonprofit status, governance, cultural policy and support for the arts, current issues in the arts, and resources for visual artists.
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

New Genres

IN-397-1 BFA Graduate Exhibition
Prerequisite: Senior Standing
0 units
All graduating students must register for the spring BFA Graduate Exhibition and pay a BFA Graduate Exhibition fee of $150. No credits are awarded, but participation is required for the degree. Through the BFA Graduate Exhibition, students will situate their artwork within a cross-disciplinary context and position their educational goals and capstone review experience into a public discourse. Please note that there are mandatory BFA Graduate Exhibition meetings in the spring semester. Students who do not pass the Senior Review Seminar will not receive their BFA degree and will not participate in the BFA Graduate Exhibition.
Satisfies BFA Graduate Exhibition Requirement
Students register for IN-397 in the final semester of their senior year

IN-399-1 Independent Study
12–15 units
Prerequisite: Junior Standing; 3.5 GPA.
By application only.
Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean and Vice President for Academic Affairs and a faculty sponsor. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study is 15 units. Only one semester or one summer session of independent study shall be allowed for any student.
Satisfies 6-unit Off-Campus Study Requirement

NG-100 New Genres I
***Chris Sollars* (NG-100-1)**
***Whitney Lynn* (NG-100-2)**
Prerequisite: None
This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach to visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student's content development, and also includes lectures and visiting artists.
Satisfies New Genres I Requirement

NG-101-1 New Genres II
Jenifer Wofford
Prerequisite: NG-100
This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for New Genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual-based approach to art-making. Inclusive of all mediums and forms, tools are applied to each individual's ideas and projects.
Satisfies New Genres II Requirement

NG-110-1 Beginning Video
Tim Sullivan
Prerequisite: None
This course is designed for students who wish to concentrate on and develop their work with video, be it single-channel, installation, documentary, experimental, or narrative. The course will address all aspects of production and post-production (including the Final Cut Pro Studio Suite), with low and high levels of production, style, and approach considered. Drawing from a wide range of methods and styles— documentary, performance, dramatic narrative, and experimental filmmaking—the course will assess how chosen materials and modes of documentation affect the meaning and presentation of a work, and explore effective strategies for production and dissemination from technical, methodological, and philosophical perspectives. Students enrolled in this course are expected to work both independently and collaboratively, to define their own projects, and to realize goals that they have established. Additionally, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures around the developments and shifts occurring in contemporary art.
Satisfies New Genres Elective
Satisfies 3 units of the 6-unit Off Campus Study Requirement

NG-204-1 Installation
Mads Lynnerup
Prerequisite: NG-101
This course explores the history of installation art and urban interventions, as well as performance and time-based installation work by contemporary artists. The course will also examine fundamental strategies and tactics for producing installation artwork, and the theoretical aspects of the subject matter. The active studio component to this course consists of students learning to adapt and explore personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other components include documentation of artwork through video, photo, audio, and written formats and proposal writing for installation projects.
Satisfies New Genres Installation Distribution Requirement
Satisfies Urban Studies Elective

NG-206-1 Photoworks: Conceptual Photography
Rebecca Goldfarb
Prerequisite: NG-101
Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today, contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This course is not aimed at addressing technical or darkroom issues or conventions of photography, but instead at the use of the still camera as a tool for idea-based image-making. Inclusive of all approaches, scales, executions, and techniques, the course will challenge students to address all aspects of their decision-making process in critiques. This is a combination critique/seminar class, and will also include regular lectures on the historical developments of the role of photography in performance and conceptual art.
Satisfies Photoworks Requirement

NG-208-1 Conceptual Drawing
Keith Boadwee
Prerequisite: NG-101, DR-120
Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This course will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing classes, which focus on technique. Class time will primarily be for drawing, but will also be used to examine drawing historically, particularly as it relates to the field of New Genres. Students will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work. While works will be critiqued from a formal as well as a conceptual perspective, issues related to content will take precedence over technical instruction or ability.
Satisfies New Genres Elective
Satisfies Drawing Elective

NG-240A-1 "Girls" On Film: A Study Of Drag Performance In Cinema
Joshua Grannell
Prerequisite: HTCA-101
Join instructor Joshua Grannell (aka "Peaches Christ") for a class examination of cross dressing and drag culture throughout cinema history. From Charlie Chaplin and Fatty Arbuckle comically portraying women in the silent film era to the real-life drag queen heroes featured in Jennie Livingston's seminal documentary *Paris Is Burning*, we will review a variety of movies featuring transvestism throughout history. The course will track, categorize, and define different types of representations and attempt to place them in the social sexual context of the film's audience at the time it was released.
Satisfies History of New Genres Requirement

NG-241-1 Issues in Contemporary Art: Conceptual Landscape
Lisa Blatt
Prerequisite: HTCA-101
This course will critically investigate the surrounding landscape and investigate the question, "What is landscape?" The course provides an opportunity for focused work in the landscape and the studio as a response to the landscape. The resulting art will be idea-based and may involve execution through a variety of different mediums including performance, video, installation, and photography. This course will not focus on technical aspects of photography (such as darkroom), painting, or other media; rather it will focus on concept-driven art-making as relates to the landscape. The class will learn about conceptual landscape art from a multitude of perspectives and media. For example, there will be presentations about Earth Art, including such artists as Walter de Maria, Robert Smithson, Michael Heizer, James Turrell, and Ana Mendieta, as well as conceptual photographers such as An Me Ly and Trevor Paglen. There will be local field trips to look at land art as well as field trips to local sites where students will make art (using a variety of media) by responding critically to the site and its use. Students will receive other assignments to help them engage with the land. Each student will be expected to make a final conceptual landscape project, which will be critiqued in class. This is an opportunity to investigate your surroundings and use landscape and art as a vehicle to have critical dialogue about your work and surroundings with your instructor and classmates.
Satisfies Issues in Contemporary Art Requirement

NG-307-1 Advanced Projects
Sharon Grace
Prerequisite: Senior Standing
This course is intended for upper-level undergraduates who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrateon a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.
Satisfies New Genres Elective
Satisfies 3 units of the 6-unit Off Campus Study Requirement

NG-310-1 Advanced Video: The Moving Image
Tim Sullivan
Prerequisite: Junior Standing
This course is designed for advanced students who wish to concentrate on and develop their work with video. Whether the video work is single-channel, installation, documentary, experimental, or narrative, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures about the developments and shifts occurring in contemporary art. The course will address all aspects of production and post-production, with low and high levels of production, style, and approach considered. Students are expected to work independently, to define their own projects, and to realize goals that they have established.
Satisfies New Genres Video Distribution Requirement

NG-380-1 Undergraduate Tutorial
Keith Boadwee
Prerequisite: Junior Standing (60 units)
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies New Genres Elective

Painting

PA-120 Painting I and II
***Luke Butler* (PA-120-1)**
***TBA* (PA-120-2)**
***Jovi Schnell* (PA-120-3)**
Prerequisite: None
This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation for how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.
Satisfies Painting I Requirement

PA-200 Painting II and III
***Caitlin Mitchell Dayton* (PA-200-1)**
***Jovi Schnell* (PA-200-2)**
***Bruce McGaw* (PA-200-3)**
***Taravat Talepasand* (PA-200-4)**
Prerequisite: PA-120
This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.
Satisfies Painting Elective

PA-205-1 Color: In and Out of the Studio
TBA
Prerequisite: PA-120
This course explores the many facets of color through studio assignments, experiments, readings, and visual materials. The assignments will take place in and out of the studio, with students investigating a single color each week. One week's assignment might involve a discussion of "the context of color," using Lita Albuquerque's 2007 piece *Stellar Axis: Antarctica* and Dan Flavin's 2007 blue-light installation at LACMA; wearing blue eyeglass lenses (colored Mylar) for an afternoon and recording one's shifting perceptions; mixing as

many possible versions of "cool and warm blue" with paint or other colored materials; collecting examples of "found blue" and trying to replicate them in the studio; keeping a record of all blues seen during one week; and investigating the history of blue pigment (from Egyptian blue frit and lapis lazuli to "modern" phthalo blue). Students will explore color in ways that are conceptual and psychological and discover different cultures' interpretations of color, as well as the history and symbolism of each color. The ways in which color can carry meaning and serve the content and concepts underpinning artwork will be stressed. Students will each create a color journal that includes written materials and observational notes as well as a set of color chips to guide future projects. The focus of the course is on enhancing each student's ability to perceive color (notice!) and to use color (experiment!). The course will investigate what colors can do, on their own and in relation to each other. The information covered will give students an inside-out knowledge of colors so the color choices in their own work can be rooted not only in increased knowledge and theory, but also in a deeper sensate and emotional understanding—human condition as exemplified in specific lived experience.
Satisfies Painting Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

PA-220G-1 Acrylic Painting
Jeremy Morgan
Prerequisite: PA-120
This course is aimed at students with an interest in fully exploring the possibilities of working with the various acrylic paints and mediums currently available. Acrylic paint comes in a number of formulations that range from ink (fluidic) to paste. Each medium allows for a large number of applications, and these will be introduced to the class through demonstrations. In addition to studio work, the course will offer supporting activities to inform each student about the history and continually changing aspects of this relatively new painting medium. Each student is expected to be open to a variety of technical approaches and to entertain an experimental attitude in order to more fully engage in the painting process and the various ways in which it can interact and fuse with both older and contemporary mediums. Students will be able to work at their own rate but will be expected to work at more than one size and on a variety of surfaces.
Satisfies Painting Elective

PA-220H-1 Painting Culture
Dewey Crumpler
Prerequisite: PA-120
This course will focus on the material and iconographic forms that are particular to cultural groups located within Africa, Asia, and the Americas. The course will be divided into two sections: The first will feature slide lectures and video presentations that will provide students with a general understanding of the ways that the symbolic artifacts of the above-mentioned groups relate to ideas of environment, community, and religious belief. In the second section, students will develop paintings and drawings that demonstrate a knowledge of and visual involvement with one or more of the aforementioned iconographic traditions, such as traditional African cosmological diagrams or Indo-Tibetan Mandala forms. Students will also be encouraged to pursue independent research that can integrate the work done in this class with their understanding of contemporary visual practices.
Satisfies Painting Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

PA-240A-1 Shifting Centers of Experience: A History of Painting in 15 Episodes
Mark Van Proyen
Prerequisite: HTCA-101
This course will focus on a selection of 15 key episodes that mark the global evolution of painting understood as a historically self-conscious art form. The purpose of this course is to familiarize students with the work and circumstances surrounding the most consequential moments in the history of painting, and to give students an in-depth understanding of the historiographic terms and concepts that are used to describe and explain those episodes. The study material will include lectures by the instructor supplemented by readings, all organized into three general sections running five weeks each. The first section will focus on the way that painting both served and embodied religious metaphysics from the pre-historical period to the Renaissance, with special focus given to the role that painting played in Pharonic Egypt, Sung Dynasty China, and 14th century Italy. The second section, covering the time frame of 1650 to 1955, will focus on the role and evolution of Euro-American painting during the age of modernity, understood here as referring to the rise of the secular state, global colonization, and the development of industrial manufacturing; special emphasis will be given to the historical rise of Modernism that concluded with Abstract Expressionism. The third section will explore the stylistic roots of contemporary painting that begin with Pop Art, and will look at diverse movements such as Neo-Expressionism and the post-historical history painting practiced by artists such as Anselm Keifer, Gerhard Richter, and Luc Tuymans, as well as painters working in China such as Xu Bing and Ma Kelu.
Satisfies History of Painting Requirement

PA-380 Undergraduate Tutorial
***Bruce McGaw* (PA-380-1)**
***Dewey Crumpler* (PA-380-2)**
***Jeremy Morgan* (PA-380-3)**
Prerequisite: Junior Standing
Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Painting Elective

Photography

PH-101 Introduction to Photography and the Darkroom
***Joshua Smith* (PH-101-1)**
***Alice Shaw* (PH-101-2)**
***Elizabeth Bernstein* (PH-101-3)**
***Sam Contis* (PH-101-4)**
Prerequisite: None
This course is an introduction to the fundamentals of black-and-white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.
Satisfies Introduction to Photography and the Darkroom Requirement

PH-110 Tools of the Medium
***Lindsey White* (PH-110-1)**
***Muffy Kibbey* (PH-110-2)**
Prerequisite: PH-101
This course is an intensive investigation of the inherent characteristics and problems of the photographic medium, introducing students to the broad range of practices, manners, and conceptual approaches to which photography may be applied. Through assignments, students will undertake and experiment with different approaches to self-expression. Critique sessions will emphasize the evaluation of student work based on the details of an image as well as the single image within a body of work. Students will begin to see how their work fits into the continuum of photography's history.
Satisfies Tools of the Medium Requirement

PH-120 Introduction to Photography as the Digital Medium
***Ivan Iannoli* (PH-120-1)**
***Liz Steketee* (PH-120-2)**
***McNair Evans* (PH-120-3)**
Prerequisite: PH-101
This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography.
Satisfies Digital Photography I Requirement

PH-217-1 Photographic Processes: Technology Timeline
Meghann Riepenhoff
Prerequisite: PH-110, PH-120
Photography is the artistic medium most tied to and affected by technological developments. From wet plates to Photoshop, the medium has transformed itself as a science and an art. This course will survey paramount techniques in photography through hands-on demonstrations, studio time, and relevant assignments. We will view these techniques in the context of their history, pioneers, and contemporary uses. Students will be exposed to pinhole photography, alternative processes (including cyanotype, VanDyke, Collodion, and tintype), large format 4x5, digital negatives, and studio and location lighting. After an introductory investigation into these techniques, students will produce a project of their design using one or more of the course skills. Additionally, this course will prepare students for deeper investigations into various technical courses offered at SFAI.
Satisfies Photography Elective

PH-220B-1 Documentary Photography: Art and Activism
Darcy Padilla
Prerequisite: PH-101
This course explores the potentials of creative activism, looking at how photographers have used their media knowledge and connections to ask difficult questions, provoke social and political debates, and raise awareness of important issues in their local, national, and international communities. Students will be introduced to photographers and filmmakers who have used artistic activism, and produce their own project to promote awareness of a social, political, or environmental issue. Topics covered include finding and developing story ideas; gaining access; photographic composition; editing and sequencing; funding; and publication. Participants will study many styles of photography practiced by artists including Peter Beard, Ai Weiwei, LaToya Ruby Frazier, Dorothea Lange, Gordon Parks, Sebastião Salgago, Donna Ferrato, Jacob Riis, Lauren Greenfield, Roger Moore, Joseph Chisholm, and Zana Briski. There will be group critiques of participants' work and valuable individual mentoring sessions with the instructor.
Satisfies Photography Elective
Satisfies Critical Studies Elective

PH-220F-1 Photographic Anthropologies
Sean McFarland
Prerequisite: PH-101; PH-120
Photographs operate and exist in many forms: as snapshots of daily life, as photojournalistic documents, as advertisements, as traces of historical moments, as works of art, as traces of narrative, as fiction. This course is an expanded inquiry into the almost limitless possibilities of the photographic image. Through assignments, readings, field trips, and conversations with visiting artists, students will examine photographs in the context of image archives, photography books, and installations. These investigations will consider the photograph as an anthropological tool to explore every day life, history, and contemporary art, set in relationship to each individual student's work.
Satisfies Photography Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

PH-220G-1 Environmental Landscape
Debra Bloomfield
Prerequisite: PH-101; PH-120
This course addresses how art interfaces with environmental issues and land use. Students will create a body of work that is motivated by a personal environmental viewpoint, and are expected to be able to verbalize their project within a conceptual framework prior to executing images. Research and critical thinking are encouraged, and will be supported through ongoing presentations of student works-in-progress, class readings, group discussions, and presentations focusing on other artists working within an environmental framework. We will consider the work of artists and writers, both historical and contemporary, such as Frank Gohlke, Rachel Carson, Robert Adams, Rebecca Solnit, Emmet Gowin, Nigel Poor, and Margaret Murie. The final presentation of a cohesive project can take a variety of forms: sequenced prints, digital projection, prints and text, or image and sound captures.
Satisfies Photography Conceptual Elective

PH-220H-1 Lighting and the Portrait
Leon Borensztein
Prerequisite: PH-101
This course will thoroughly examine the contemporary portrait using artificial and natural lighting techniques. The rigorous investigation of technique and style will cover: the studio, natural environment, editorial, photojournalism, fashion, the nude, and self-portrait.
Satisfies Photography Technical Elective

PH-221-1 Advanced Techniques for Digital Image Making
Liz Steketee
Prerequisite: PH-120
This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web/multimedia/video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.
Satisfies Digital Photography II Requirement

PH-240A-1 History of Photography: Analyzing Now
Thom Sempere
Prerequisites: HTCA-101
This course offers a survey of the history of photography from its inception in the 1830s through Modernism and up to the present. We will look at the relationship of photography to science, documentation, art, and visual culture as a whole, and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, we will examine how varied economic, political, and technical elements have impacted the medium, and inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.
Satisfies the History of Photography I Requirement
Satisfies Critical Studies Elective

PH-303-1 Conversations with Contemporary Photography
Linda Connor
Prerequisite: PH-120, PH-240
This course will introduce students to contemporary photography in the Bay Area through the PhotoAlliance lecture series and engagement with these visiting artists in interviews and in-class conversations. In addition to regular class meetings, students will be required to attend four to five PhotoAlliance lectures during the Spring 2014 semester, held once a month on Fridays at 7:30 pm in the SFAI lecture hall. Prior to each PhotoAlliance lecture, students will explore the work and genre of each visiting artist's practice. Independent research, in-class presentations, and discussions will culminate in the collaborative development of interview questions to be used in conversation with visiting artists. Students will meet with each PhotoAlliance speaker as a group for an interview session, scheduled during class time or just before the Friday evening lecture. Along with gaining multiple perspectives on the work of visiting artists, students will have the opportunity to review their own in-progress work throughout the semester through critique.
Satisfies History of Photography Requirement or Photography Elective
Satisfies Critical Studies Elective

PH-311-1 Digital Printing for the Handmade Book
Liz Steketee / Andy Rottner
Prerequisite: PH-110, PH-221
The medium of photography has arguably used the format of the book since its inception. In this course students will combine traditional bookbinding principles with present-day fine art digital printing skills to produce photography-based book works. By incorporating text and image in the form of a limited-edition book, students can expect to optimize the intention and meaning of their artwork. Students will be required to produce a book of their work containing a minimum of 20 images, with accompanying forward and acknowledgements. Since this is an upper-division course, students should have a very complete body of work or project and be prepared to re-edit the work with an eye toward narrative, sequencing, cinematic flow, working in spreads, and sensible composition. Topics covered will include ICC profiling,

monitor calibration, and printer/paper/inkset in a color-managed workflow, along with scanning, printing, proper selection of paper as it relates to book construction, basic "bench" skills in bookmaking, and bookmaking materials awareness, particularly adhesives. Macintosh computer knowledge and familiarity is recommended. Adobe Photoshop skills will be taught as they relate to photography, book page and text layout, and fine art printing skills in both black-and-white/color printing. Professionals from the field of both fine art bookmaking and photography will be brought in during the semester for discussion and to critique student work. Field trips to Bay Area businesses working at a high level on digital printing and book arts will also be incorporated as time allows.
Satisfies Photography Technical Elective or Photography Conceptual Elective

PH-316-1 Creative Nonfiction Photography
Joshua Smith
Prerequisite: PH-110; PH-240
The 1937 editors of Life magazine defined photography as a medium in which "the camera is not merely a reporter. It can also be a commentator. It can interpret as it presents." This course focuses on the photograph as a work of creative nonfiction, and on the photographer as the subjective author of an image. We will examine the work of historical and contemporary photographers to open a discussion on varying narrative approaches, and on the concepts of photographic truth and interpretation. We will read the New York Times Guidelines on Integrity as well as texts by John Szarkowski, Eugene Smith, Robert Frank, Diane Arbus, Susan Sontag, Jeff Wall, and Paul Graham. Throughout the course, students will develop self-generated projects that will be addressed in class critiques. The emphasis will be on the subjectivity and social relevance of the work produced. Students will also develop technical skills through fundamental exercises in camera systems, lens choice, and location lighting.
Satisfies Photography Conceptual Elective
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective

PH-321-1 Sacred and Profane II
Linda Connor
Prerequisite: PH-120, PH-320
This course looks at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. Assigned readings, several short papers, research inspired by students' creative work, and a class presentation will be required.
Satisfies Photography Elective

PH-380-1 Undergraduate Tutorial
Linda Connor
Prerequisite: Junior Standing (60 units)
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Photography Elective

PH-381-1 Special Projects
Henry Wessel
Prerequisites: PH-110; PH-240
Each student, in concert with the instructor, will design and implement a research project that is conceptually and perceptually relevant to their own process of art-making. In addition to a bi-weekly presentation of work from their own processes, students will be required to give a coherent and finalized presentation of their research findings in a form that is appropriate to the nature of the research (e.g., PowerPoint, DVD, research paper, etc.).
Satisfies Photography Technical or Conceptual Elective

Printmaking

PR-102-1 Etching I
Paul Mullowney
Prerequisite: None
This course will instruct students in the techniques of the etching (intaglio) process. Through class lectures and demonstrations of processes including hard ground, soft ground, drypoint, and aquatint, students will learn to properly execute and print their individual etching plates. The concentration will be on individual plate images, with consideration of the relationship between a print's form and its content. Conceptual aspects of printmaking in general and etching in particular will also be emphasized. Students will work on developing an individual archive of imagery on which projects will be based. As a final investigation, students will consider the importance of materials, format, annotation, presentation, and display. Throughout the semester, student work will be examined through both individual and group critiques.
Satisfies Beginning Printmaking Requirement

PR-108-1 Drawing and Painting to Print
Timothy Berry
Prerequisite: None
Definitions of printmaking have constantly been evolving ever since man first reached his ash-covered hand to the roof of a cave. In process, printmaking has evolved from direct hand manipulation in text/image creation through to today's digital revolution. Printmaking's strength is that these same technologies and their processes also present, each in their own unique way, questions and issues that are at the heart of the discourse of our time. Printmaking is not only an object, technique, or a process—it is a theoretical language of evolving ideas. This course will begin to provide insight into how the old and the new can coexist and function in interactive ways that preserve tradition while embracing and creating new paradigms. These insights will be investigated through drawing, painting, and printmaking projects. Printmaking processes involved in our explorations will include drypoint and hard ground etching as well as monotypes/monoprints. These projects will be based on the collaborations between traditional understandings and their applications to printmaking, investigating ideas such as transferal, layering, and transformation. Seven projects (from which class participants will choose four) will involve moving back and forth between the drawing/ painting studio and the printmaking lab. All work will be examined through both individual and group critiques.
Satisfies Beginning Printmaking Requirement

PR-111-1 Screenprinting I
Art Hazelwood
Prerequisite: None
This beginning/intermediate screenprint (serigraphy) course covers the methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Topics to be covered include various stencil-making techniques (handmade/drawn; photographic/computer generated), color-separation creation, photo-emulsion coating, exposure, registration, and printing. Students will produce multicolor prints on paper, as well as investigate other substrates, and will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstration, discussion, a field trip, and critique will be vital elements of this course. Some familiarity with Adobe, Photoshop, and Illustrator is valuable but not required.
Satisfies Beginning Printmaking Requirement

PR-116-1 Relief Printing on the Vandercook
Macy Chadwick
Prerequisite: None
Explore the rich possibilities of the Vandercook press for creating relief prints in multiples as well as in series, with an emphasis on translating strong concepts into fully realized prints. Relief printmaking offers a wide range of possibilities including subtle line work, bold shapes, pattern, and letterforms. Demonstrations will include methods for exact registration, linoleum blocks, color reduction blocks, multiple color block printing, magnet printing, and polymer plates. Discussions will include historical examples of relief prints, relating process to idea, composition and color, and conceptual development of a body of work.
Satisfies Printmaking Elective

PR-117-1 Printmaking in the 21st Century: Deconstructing the Conceptual and Physical Creation of the Multiple Image
JD Beltran / Laura Boles Faw
Prerequisite: None
This course explores concepts and processes for artists utilizing the medium of print and creating image multiples in the digital age. Studio projects will involve using digital processes to prepare images for screenprinting, stencil, letterpress, bookmaking, digital press, and vitreography (printing with glass plates). Students will work from scanned hand-drawn or painted images as well as through the creation of raster (pixel-based) and vector (scalable line-based) graphics using Adobe Photoshop and Illustrator. Projects will involve preparing files for printing through learning the details of color separations, spot channels, bitmaps, and halftones, and will also incorporate a survey of the history of print and multiples in all mediums.
Satisfies Printmaking Elective

PR-201-1 Screenprinting II
Nat Swope
Prerequisite: PR-111
This advanced screenprint (serigraphy) course builds on technical experience with the methods and techniques for the creation of screenprints, with extra emphasis on advanced conceptual implications, applications (including extension into other disciplines), and relevancy of this form. The four-color separation process will be introduced as an advanced method. In addition to producing multi-color prints on paper, students will be encouraged to experiment with other substrates, formats, and display methods.
Satisfies Intermediate Printmaking Requirement

PR-204-1 Lithography II
Gregory Piatt
Prerequisite: PR-104
The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently.
Satisfies Intermediate Printmaking Requirement

PR-206-1 Artists' Books and the Vandercook Press
Macy Chadwick
Prerequisite: PR-106
Students will develop and build on creative ideas using the artist's book as a medium, focusing on the use of letterpress techniques on the Vandercook press. The course will examine the relationship between word and image and the structure and sequencing of information. Demonstrations will include polymer plates, handset type, and other letterpress image generation techniques such as pressure printing and relief printing on the Vandercook press. Reference to techniques and interests in other courses will be encouraged. Each student will complete several individual projects and a small edition of books. The course will focus on individual planning, understanding materials, and building on a strongly held artistic idea.
Satisfies Printmaking Elective

PR-220B-1 Advanced Relief Print: Scale, Color, and Expression
Art Hazelwood
Prerequisite: PR-107
This course explores just why this oldest of print forms can work so well for contemporary expression. The emphasis will be on large-scale prints and multi-block color prints, as students create work pushing up to the limits of the largest press in the studio. Emphasis will be placed on the history of expressive relief prints from the German Expressionists and the Taller de Gráfica Popular to contemporary prints. The collaborative nature of the print studio and the tradition of socially engaged expression will be a major focus with ongoing discussions of the projects' expressive goals. Demonstrations, discussions, and presentations of historical and contemporary relief prints will broaden the understanding of the possibilities of this versatile medium.
Satisfies Intermediate Printmaking Requirement

PR-240A-1 Pressed for Time: A History of Printmaking
Katie Anania
Prerequisite: HTCA-101
This course considers the long history of printmaking—intentional and otherwise—from prehistoric impressions left in soft primordial muds to mass produced and distributed broadsides and posters, which were developed to facilitate the widespread distribution of information but have since equally come to critique the "cultures of the copy" that sprung up in their wakes. The course will thematize these investigations and work to deconstruct printmaking's key terms: matrix, multiple, transfer, relief, pattern, plate, and other key words will all be considered technically and ideologically speaking. Students will reflect on the relationship between fine art prints and more popular and ephemeral modes of printmaking. The class will visit local collections, artists, and print studios, and pay special attention to how the rise of digital, and especially internet-based, technologies is affecting the field.
Satisfies History of Printmaking Requirement
Satisfies Art History Elective

PR-301-1 Multiplicity
Timothy Berry
Prerequisite: Junior Standing
Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their individual attributes as a means of expression while still paying homage to their primary property—the ability to reflect "multiplicity." Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how printmaking can be combined with other media. In this course, contemporary issues in printmaking will be examined through the use of slides, articles/readings, and class discussions. Students will develop a proposal for an extended studio project reflecting these new definitions of printmaking. Class time will be spent on individual and class critiques of projects as they develop. At least one press visit will also occur during the second half of the semester. During the final two days of the semester, students will present their finished projects for the final critique.
Satisfies Advanced Printmaking Requirement

Sculpture/Ceramics

CE-100 Ceramics I: Fabrication
***Lisa Reinertson* (CE-100-1)**
***John de Fazio* (CE-100-2)**
Prerequisite: None
Ceramics I: Fabrication is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, building medium-sized, larger-scale, and multi-piece projects that investigate issues of space, design, materiality, process, and function. The course will also cover the use of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This course will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.
Satisfies Beginning Sculpture Requirement

CE-203-1 Further Work: The Vessel
Ian McDonald
Prerequisite: CE-100
Throughout the history of ceramics, the vessel has played a critical role in identifying cultural shifts and technical advancements. The vessel has been used as an object of ritual, of decoration, of function and mass production, as well as scientific inquiry. Throughout this course, designed for further work at the intermediate level, students will examine the various attributes of the vessel as a historical as well as contemporary form related to sculpture and design. Students will focus on the varied approaches to vessel creation including the potters wheel, the hand built, and the slip cast serial form. As this is a second-level course, students will build on their knowledge of glaze application, firing, and construction. Artists and groups discussed will include Grayson Perry, Beatrice Wood, Ettore Sottsass and the Memphis Group, Heath Ceramics, Jomon Pottery, Andrew Lord, Ruby Neri, and Magdelena Odundo. This course is part of the 3D Materials/Practice Emphasis in the Sculpture/Ceramics program.
Satisfies Intermediate Sculpture Requirement

SC-100 3D Strategies I: Beginning Sculpture
***Richard Berger* (SC-100-1)**
***Kate Ruddle* (SC-100-2)**
Prerequisite: None
3D Strategies: Beginning Sculpture focuses on basic concepts and methods of fabrication and assemblage and their application to sculptural ideas and structural thinking. Students will design and build structures using a variety of materials including wood, steel, and mixed media. This course covers techniques of construction and use of basic power and hand tools in the wood and metal/welding shops. Students will be encouraged to work large-scale and investigate combinations of methods and materials that are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of ideas. This course is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture in the form of slides and video will also be presented.
Satisfies Beginning Sculpture Requirement

SC-105-1/DT-105-1 Structural Drawing/ Design Visualization
Joshua Keller
Prerequisite: None
Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of methods—structural drawing, sketching, drafting, models, and experimental strategies—to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo da Vinci, Matthew Barney, Sol LeWitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.
Satisfies Drawing Requirement for Sculpture
Satisfies Design and Technology Distribution Requirement for Designed Objects

SC-150-1/ DT-150-1 Electronics and Activating Objects
Chris Palmer
Prerequisite: None
This course is intended for artists and designers alike as a jumpstart for adding technology into their palette of creative tools. A rigorous series of hands-on projects will give students the knowledge neces¬sary to build technologically based art works. Throughout the course, there will be interactive workshops to develop basic electronic and hardware skills including programming microcontrollers and working with sensors, motors, and other devices. The course will result in a final show of student experimental electronic projects. This course is part of the Kinetics emphasis in the Sculpture/Ceramics program.
Satisfies Design and Technology Designed Objects Distribution Requirement or Design and Technology Elective
Satisfies Sculpture Elective

SC-210-1 Processes of Replication
Scott Donahue
Prerequisite: SC-100
In this intermediate sculpture course, students will focus on processes of replication using molds and other serial technology. Technical and supportive information in a range of appropriate materials and processes will be provided, including rigid and flexible molds in a range of materials and vacuum forming. Students will work on projects concerned with the replication of found, constructed, and/or figurative objects and assemblages of various scales and contexts. This course is part of a series of courses that further explore issues in sculpture, installation, and mixed-media work. Information about contemporary sculpture and ceramics will also be presented. This course is part of the 3D Materials/Practice Emphasis in the Sculpture/Ceramics Department.
Satisfies Intermediate Sculpture Requirement

SC-223-1/DT-223-1 Digital Fabrication Using 3D Printers
Michael Shiloh
Prerequisite: SC-100 or DT-113
3D printing technology automatically creates tangible physical models from 3D computer data in much the same way that a document printer produces paper from a word-processing file. Objects are designed using computer software, and are then built by a printer with very little waste of material and energy. This technology has recently become available to artists, designers, educators, and small businesses in the form of inexpensive "personal 3D printers." This class will use the MakerBot Thing-o-Matic, which renders STL files from a variety of simple 3D modeling programs such as the free Google SketchUp. Artists can now prototype forms, aesthetics, fit, and function and explore many design iterations—all with a simple connection to a 3D printer, directly from the desktop computer. This course includes an introduction to 3D modeling and printing, the printing process, its place in the art and design workflow, applications, case studies, data integrity, and scaling guidelines. Each student will develop strategies and designs for their fabrications to be staged during specific steps in the design process, from hand-drawn sketches to image rendering to creating "blueprints" to final documentation and critical analysis. Students may also print smaller components for assemblage into larger objects.
Satisfies Design and Technology Designed Objects Distribution
Satisfies Design and Technology Elective
Satisfies Sculpture Elective

SC-233-1/DT-233-1 Expanded Drawing–3D Proposals
John Roloff
Prerequisite: SC-100 or DT-113 or DR-120
Expanded Drawing—3D Proposals is a project-driven drawing course that explores the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial-interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional computer assisted drawing ["CAD"] software), as well as practice experimental drawing to assist in the design, organization, visualization, and presentation of their 2D and 3D projects. The course is designed to facilitate the development of drawing as a tool to examine and conceptualize 3-dimensional internal and external space, objects, ideas, contexts, and sites. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches will be explored. Information about electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required.
Satisfies Intermediate Sculpture Requirement
Satisfies Drawing Requirement for Sculpture
Satisfies Design and Technology Designed Objects Distribution Requirement
Satisfies Design and Technology Elective

SC-240A-1 History of Sculpture: Theory and Methods
Richard Berger
Prerequisite: HTCA-101
This course covers the significance of art-making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the 21st century., Sculpture art history taught from a studio/practitioner's point of view, this course will help students develop a solid historical context, which can then become a resource and tool for their own art-making.
Satisfies History of Sculpture Requirement

SC-299A-1 The Materiality of Tableau
Ruby Neri
Prerequisite: SC-100 or SC/DT-150
The Materiality of Tableau is a course structured around ideas in contemporary art practice considering the composition of display in object-making. Using the tableau as a structure, students will investigate ideas such as sculptural relationships in space and time, the origins and meanings of iconic forms including figuration, abstraction, and process, and the social and historical making of objects as well as their production. *The Materiality of Tableau* will also explore the relationship of materials in object-making. In today's art practices, what importance do materials and their use bring to object-making in reference to recent histories, including ideas of spirituality and the occult, happenings, performance, and process? The class will discuss the meanings behind the appropriation of found objects, the use of traditional craft and the handmade, and the acknowledgment of outside production in contemporary practice. Students will work with mixed media, focusing primarily on plaster, papier-mâché, wood, unfired clay, paint, and ceramic. Painting will also be considered for its relationship to the still life and as an element of object making and a physical remnant of process. Material investigation is encouraged, and students interested in the relationship between sculpture and painting are urged to enroll. Artists the students will look at include William J. O'Brian, Mike Kelley, Jessica Jackson

Hutchins, Paul Thek, Erik Frydenborg, Cy Twombly, Manfred Pernice, Sterling Ruby, Louise Bourgeois, Rachel Harrison, Jon Kessler, Betty Woodman, Evan Holloway, Giorgio Morandi, Betty Woodman, and Andrew Lord.
Satisfies Intermediate Sculpture Requirement

SC-310A-1 Site/Context: Public Art Studio
John Roloff
Prerequisite: Intermediate Sculpture Requirement
This course is part of a series of site/context/science courses in the Sculpture/Ceramics program. Structured as a practicum for public art commissions and issues, *Public Art Studio* is a studio/site intensive class that investigates social, ecological, aesthetic, and practical issues of art and public space. Through research, site investigations, and the development of proposals, students will explore projects developed conceived of as sited, contextual, ecological, or social works in the environment of San Francisco and the Bay Area. Students will then explore the production of hypothetical proposals for selected sites/contexts using a variety of approaches, including models, drawings, mapping, GPS/satellite data, database collections, recordings, video, etc. Readings from a range of critical writing will be used to augment class projects. The class will examine the concerns and strategies of such artists as Janet Cardiff, Maria Eichhorn, Dan Graham, Hans Haacke, Thomas Hirshhorn, Atelier van Lieshout, Maria Nordman, and Robert Irwin, among many others.
Satisfies Advanced Sculpture Requirement
Satisfies Urban Studies Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

SC-380-1 Undergraduate Tutorial
Laura Boles Faw
Prerequisite: Junior Standing (60 units)
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Sculpture Elective

School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

History and Theory of Contemporary Art

HTCA-520C-1 The Sensual Life of Objects
Raissa DeSmet Trumbull
Prerequisite: None

The writer and critic Georges Bataille caused a shudder of horror and delight to reverberate through Paris in 1929, when he published a new definition of the word formless (*l'informe*): " . . . a term which brings things down in the world . . . and gets itself squashed everywhere, like a spider . . . ." The idea was picked up in the 1960s by the anthropologist Mary Douglas, who laid out a theory of disgust in *Purity and Danger*. In 1980, Julia Kristeva published *Powers of Horror*, a psychoanalytic treatise on the abject feminine. Artists have engaged these ideas for decades, and the abject has had a special home in the areas of body art and performance. This course takes a different approach, locating the abject not in the viscera, but in the materials and material processes of contemporary feminist sculpture. Together we will read the above texts and other pieces of psychoanalytic, phenomenological, and feminist theory. We will look at works by Louise Bourgeois, Eva Hesse, Lynda Benglis, Kiki Smith, and others, and trace the recurrent appearance of figures such as The Mother and The Animal. We will explore the sensual relations between bodies and objects, the psychic work done by objects, and how materials like wax or latex mimic the leaking body. All the while, we will attend to how the abject is always raced and gendered, and stress the embeddedness of the studio within the wider social world.
Satisfies Art History Seminar Elective

HTCA-520D-1 Figuring Fiction: Contemporary Art and Literary Narratives
Claire Daigle
Prerequisite: None

This seminar, cross-disciplinary by design, will consider points of intersection between global contemporary artistic practice and literary fiction. Taking Mieke Bal's *The Mottled Screen: Reading Proust Visually* as exemplary, a series of case studies drawing on a wide range of texts will approach word/image relationships from a number of angles. From the analogical to the oblique, we will look at the work of visual artists who use literary references straightforwardly and those who create more cunning fictional narratives as critical strategies, as well as writers who pen fictional constructs of artistic practice. To cite a few examples: We will read novels and short stories thematizing strong figures of vision (Italo Calvino, Orhan Pamuk, Dubravka Ugresic). We will draw visual parallels to cultural metaphors appearing in texts by Kirin Desai and Haruki Murakami. We will consider W.G. Sebald's genre-defying narratives in relation to what might be described as photographic documentation. Additional attention will be paid to the blurring of fact and fiction across media, the genre of art history mysteries, narratology, and other mobilizations of literary reference in art history, theory, and criticism.
Satisfies Art History Seminar Elective

HTCA-520E-1 Food Matters: The Ethics and Aesthetics of Agriculture
Katie Anania
Prerequisite: None
"Do you know where your food comes from?" This refrain, so often repeated in the San Francisco Bay area, indicates the extent to which contemporary cultures privilege the "reading" of food as a mode of knowledge production. But what does it mean to know the origins of one's food, both as an idea and through a practice? In this course students will explore food production as both an experiential possibility for practitioners, as well as a site upon which multiple conversations about labor, visuality, and behavior can converge. We will begin by exploring the romanticization of farming in classical texts such as Confucius and Virgil, pausing in the 19th century to examine anxious writings (Marx comes to mind) about industrialization and sustenance. We'll move quickly into contemporary topics such as Genetically Modified Organisms (GMOs), factory farming, and heritage breeding, exploring them through multiple disciplinary lenses (science studies, critical race theory, poststructuralism). In addition to the final paper, students should plan to get their hands dirty via individualized projects.
Satisfies Art History Seminar Elective

HTCA-520F-1 Imagining Social Practice
Fiona Hovenden
Prerequisite: None
An increasing number of contemporary artists are turning towards 'the social' as a creative medium. In this course students will engage with key critical social theories, and consider the extent to which 'the social' remains un-interrogated by many of these artistic projects. Using the idea of the 'social imaginary,' popularized by philosopher Richard Kearney, we will explore the dynamic possibilities of relational, participatory, and collective imagining. Along with a critical engagement with theory, students will be invited to analyze and test the power of the social imaginary to refashion relational space and the possibilities thereby permitted for social, political, and artistic work. The prospect of what it is to imagine together encounters the possibility of imagining a different together. At stake is how the way we imagine what constitutes the social affects what qualifies as contemporary art.
Satisfies Art History Seminar Elective
Satisfies Institutional Critique/Information Technologies Breadth Requirement

HTCA-520G-1 Hitchcock
Alexander Greenhough
Prerequisite: None
This graduate seminar will be devoted to the work of Alfred Hitchcock, with a specific focus on his films made in Hollywood, beginning with Rebecca, and concluding with *Marnie*. Through close readings of key films—including *Rope*, *Spellbound*, *Notorious*, *Strangers on a Train*, *Rear Window*, *Dial M for Murder*, *The Wrong Man*, *Vertigo*, *North by Northwest*, *Psycho*, and *The Birds*—and the relevant critical literature, the course will introduce students to a range of critical methodologies in film studies, with a special emphasis on the notion of the auteur and psychoanalytic film theory. Additionally, the influence of modernist aesthetics on Hitchcock's cinema, as well as the films' afterlives in contemporary art practices, will be addressed, with particular attention paid the representation of women in his oeuvre.
Satisfies Art History Seminar Elective

HTCA-520H-1 "Endless Conundrum": Black Women Artists and Late 20th Century Visual Culture
Jakeya Caruthers
Prerequisite: None
This course takes up the many themes of late 20th century black women artists and their depictions of or responses to black womanhood through and within visual culture. With a transnational survey of several artists' multi-media works, we will explore black women artists' many interventions into questions of race, diaspora, history, economy, beauty, respectability, sex and desire, categories of the human, and violence and injury. Calling on black feminist theory, art history, and critical, theoretical voices like those of Kaja Silverman, Michelle Cliff, Glenda Carpio, Michael Harris, and Angela Davis, we will place these artists and their works into temporal and thematic context, exploring methodologies in tandem with black feminist epistemologies. The class will consider the works of Lauren Kelly, Wangechi Mutu, Deana Lawson, Ellen Gallagher, Narcissister, Julie Mehretu, Aisha T. Bell, Zanele Muholi, Carrie Mae Weems, Mickalene Thomas, Nandipha Mntambo, Maria Magdalena Campos-Pons, Kara Walker, Grace Ndiritu, Ebony Patterson, Renee Stout, Renee Cox, and Lorna Simpson, among others.
Satisfies Art History Seminar Elective

HTCA-532-1 Chromophilia: Parsing the Visible
Claire Daigle
Prerequisite: None
This course offers a cross-cultural, interdisciplinary examination of color from multiple art historical and critical perspectives. Each session will focus on a limited span of color in the spectrum with additional weeks devoted to black, white, silver, gray, gold, and brown. A single week (covering "blue," for example) might involve experiences as diverse as discussing Jacques Derrida's statement, "color has not yet been named;" the African Yoruba concept of blue with its profound resonances in African-American culture; reading passages from William Gass's *On Being Blue*, Julia Kristeva's "Giotto's Blue," and a poem by Ken Nordine; looking at a chronologically-ordered selection of images spanning from Yves Klein to Anish Kapoor; watching Derek Jarman's film *Blue*; and listening to Miles Davis's *Kind of Blue*. Key areas of inquiry will include: Where does the balance of engagement with color fall between the purely subjective and the culturally con-

structed? What values and objectives (cultural, political, and emotional) have been placed on color in contemporary and, to a lesser degree, modern art? How do these investments shift with cultural context? We tend think of color as primarily experiential; to what degree of specificity can we begin to verbalize our experiences?
Satisfies Art History Seminar Elective

HTCA-590-1/EMS-590-1/US-590-1 Thesis
Dale Carrico
Prerequisite: MA and Dual Degree Students Only
In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.
Satisfies Thesis Requirement for the MA in History and Theory of Contemporary Art

HTCA-591-1/EMS-591-1/US-591-1 Collaborative Projects
Betti-Sue Hertz
Prerequisite: MA and Dual Degree Students Only
This course will focus on performance within contemporary art and its staging within the site of the exhibition. Covering the 1950s to the present, we will study the history of body-based, time-based forms presented within visual arts contexts, and how these practices shift the artist's role in relationship to a culture of object display. We will consider the aesthetics, presence, embodiment, and observer/observed dynamics of these performative practices, as well as innovative curatorial strategies for the display, interpretation, and archiving of these practices, by focusing on artists who have pioneered new forms and relationships between visual and performance modalities; tracing key artists' trajectories towards the invention of new forms based in acknowledged visual and performance histories; and researching key exhibitions and texts that demonstrate different forms of interaction between visuality and performativity within the site of the exhibition. The final collaborative project will emerge from the shared experience of investigating the central topic of the course.
Satisfies Collaborative Projects Requirement for the MA in History and Theory of Contemporary Art

Critical Studies

CS-500A-1 Introduction to Critical Theory
Dale Carrico
Prerequisite: None
"The philosophers hitherto have only interpreted the world, but the point is to change it." –Karl Marx. This course is a chronological and thematic survey of key texts in critical and cultural theory. A skirmish in the long rivalry of philosophy and rhetoric yielded a turn in Marx, Nietzsche, and Freud into the post-philosophical discourse of critical theory. In the aftermath of world war, critical theory took a biopolitical turn in Arendt, Fanon, and Foucault—a turn still reverberating in work on socially legible bodies by writers like Haraway, Spivak, Butler, and Gilroy. And with the rise of the neoliberal precariat and climate catastrophe, critical theory is now turning again in STS (science and technology studies) and EJC (environmental justice critique) to articulate the problems and promises of an emerging planetarity. Theories of the fetish define the turn of the three threshold figures of critical theory—Marx, Nietzsche, and Freud (commodity, sexuality, and ressentiment)—and fetishisms ramify thereafter in critical accounts from Benjamin (aura), Adorno (culture industry), Barthes (myth), Debord (spectacle), Klein (logo), and Harvey (tech) to Mulvey and Mercer (the sexed and raced gaze).
Satisfies Critical Studies Seminar Elective

CS-500B-1/US-500B-1 City of Ritual Body
TBA
Prerequisite: None
This course examines the performance theory that springs from medieval Japanese Zen Buddhist thought and its application to contemporary art practices. In particular, it inquires into the Zen rite of forgetting-self-in-stillness; into performative actuality, not propositional factuality, of the self that dissolves by dint of motion-less body. The inquiry will be carried out by studying Rikyu, a medieval Japanese aesthetician who claimed that the dissolution occurs most perspicuously as repetitive actions with things in a building in a city, i.e., that urban architectonics is crucial to meditative human presence. This study of ritual will guide us to consider, cross-culturally, modern artists such as Fred Sandback, Wolfgang Laib, and Bill Viola, as well as the two modern philosophical notions of "festival" and "activity" presented respectively by Hans-Georg Gadamer and Ludwig Wittgenstein.
Satisfies Critical Studies Seminar Elective
Satisfies Urban Studies Elective

CS-500C-1 European Multiculturalism
Carolyn Duffey
Prerequisite: None
Early 21st-century European Union expansion, emphasizing a "borderless" Europe, has been occurring at the same time as tensions have been rising over ethnic identities in numerous countries, most recently in Greece, France, Germany, and The Netherlands, as the EU grapples with North/South divisions over debt issues. Such tensions have produced a good deal of attention to a "backlash over European multiculturalism." This course examines the histories of

the cultural mix in contemporary Europe from the perspective of both political and social history, experienced quite differently in the many European nations, and from the perspective of visual and narrative representations that pose questions about the nature of "race," ethnicity, and culture in a rapidly globalizing Europe. The role of the European artist within this "multicultural" setting, as she or he is part of—or conversely resists—what curator and critic Okwui Enwezor calls "biennale fever" and "transnational global forms," will be an important element of the course.
Satisfies Critical Studies Seminar Elective

CS-500D-1 Queer Theory: Space and Place
Tani Hammidi
Prerequisite: None
In this course, we look at the ways queer theory addresses questions of space and place. How have communities marginalized by normative sexual and gender ideology established "place" through re/constructions of "space" via visual, performing, interactive, and auditory art practices? After spending the initial weeks establishing a common understanding of current spatial, queer, and feminist theories, we will dive into work that articulates how space/place has been built, mobilized, and maintained via non-normative desire and/or in the service of LGBTQ civil rights. The course works through five key conceptions of space: visual, verbal, auditory, affective, and embodied. We will look at a range of aesthetic projects from architecture, sculpture, ceremony/ritual, photography, multi-media installation, literature, cinema, and music/sound design. The course structure combines in-class lecture and student discussion with close readings of theoretical texts, visual/auditory media, and a few field trips.
Satisfies Critical Studies Seminar Elective

CS-500E-1 The Time of the Image: Photography to Digital Media
Robert Trumbull
Prerequisite: None
Though we do not often recognize it, "mechanical" images—the photograph, film, televisual and digital media—have an intrinsic relation to time. While the photograph has often been understood as a small slice of time, marked by the ephemeral qualities of a passing moment, the moving image shows, in a way, that time is passing. Technical imaging machines thus keep an archive of a moment after it has passed away, holding on to a trace of the past for a future to come. Digital media technologies, meanwhile, seem to open the possibility of a new kind of (virtual) trace. Ranging across critical theory from Freud to Derrida to Deleuze, thinking through the time of the image opens onto the related themes of memory, history, the archive, spectrality, and the uncanny.
Satisfies Critical Studies Seminar Elective

CS-502-1 Culture Industry and Media Matters
Frank Smigiel
Prerequisite: None
While tracking the global circulation of mass culture from the early 20th century to the present, this course will focus on local, personal, and eccentric adaptations of mass cultural forms. We will consider how artists have remade the public event, distending ideas about publicity, public forms (like the theater or cabaret), and the passive role of the audience. We will follow artists who make emerging mass media something diaristic and intensely personal, often seizing technology for the uses of the self or for a small community of friends. And we will track artists who revive seemingly outmoded technologies—zines, community radio, smock shops—as they seek new models for artistic circulation, public engagement, and display. Likely suspects include the Cabaret Voltaire, Oskar Schlemmer and Bauhaus performance, Allan Kaprow, Anna Halprin, Andy Warhol, Yoko Ono, Bruce Conner, Trisha Brown, Gordon Matta-Clark, Avalanche, the Kitchen, the East Village, the Red Krayola, New Queer Cinema, Alex Bag, Andrea Zittel, Allison Smith, Noemie LaFrance, Fritz Haeg, Dave McKenzie, and Ryan Trecartin.
Satisfies Critical Studies Seminar Elective
Satisfies Institutional Critique/Information Technologies Breadth Requirement

CS-504-1 Research and Writing Colloquium
Andrea Dooley
Prerequisite: None
This course will immerse MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a 10 to 15-page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Vice President and Dean for Academic Affairs, and the department chairs.
Satisfies Research and Writing Colloquium Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

Exhibition and Museum Studies

EMS-520B-1 Bay Area Surf and Turf: Technology, Land, and Art
Christina Linden
Prerequisite: None
The San Francisco Bay Area is rich in nature and technology. This seminar will reflect on the relationship between culture and each of these features as well as their relationship to one another within this region and further afield. The tech world and the natural world are often posed in opposition to one another, but how have they come together in artworks? How can the theories and conversations developed in consideration of land art or new media inform one another? The course will consider the ways in which art and exhibitions since the 1960s have taken up working material and/or subject matter from these interrelated constellations: land, landscape, and environmental art on one hand, and technology, new media, Internet, and post-Internet art on the other.
Satisfies Exhibitions and Museum Studies Elective
Satisfies Critical Studies Seminar Elective
Satisfies Institutional Critique/Information Technologies Breadth Requirement

EMS-520C-1 The Museum and The Object: Collecting, the Archive, and the Social Relations of the Fragment
Andrea Dooley
Prerequisite: None
"The artfulness of the object," writes Barbara Kirshenblatt-Gimblett, "is an art of excision, of detachment, an art of the excerpt." A woven basket, a 13th-century Italian masterpiece, or an illuminated manuscript—each finds its way from the household, drawing room, or the church sacristy into a museum collection. The museum and the archive are collections of objects that make, hide, and hold meanings. In spaces such as the Museo Nacional del Prado in Madrid, the Museum of Natural History in New York City, and the recent British Museum exhibit and BBC series "The History of the World in 100 Objects," the things of material culture have been used as fragmentary stand-ins, place-holders for history, cultural capital, and social and political discourse writ large. In this way museum spaces contain, circulate, and define the artful object constituting a space for the social relations of the fragment. Our discussion will involve the endeavor to understand the role of the object in museography and how objects, detached as they are from their origins, are mobilized in the service of constructed meanings and narratives. This course asks: where does the artful object begin and end? How does the museum function as mediator in the social relations of the fragment? What role does the object play in the museum? How does the museum make meaning for the objects it displays? What is the "museum effect" on objects?
Satisfies Exhibitions and Museum Studies Elective
Satisfies Critical Studies Seminar Elective

EMS-590-1/HTCA-590-1/US-590-1 Thesis
Dale Carrico
Prerequisite: MA and Dual Degree Students Only
In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.
Satisfies Thesis Requirement for the MA in Exhibitions and Museum Studies

EMS-591-1/HTCA-591-1/US-591-1 Collaborative Projects
Betti-Sue Hertz
Prerequisite: MA and Dual Degree Students Only
This course will focus on performance within contemporary art and its staging within the site of the exhibition. Covering the 1950s to the present, we will study the history of body-based, time-based forms presented within visual arts contexts, and how these practices shift the artist's role in relationship to a culture of object display. We will consider the aesthetics, presence, embodiment, and observer/observed dynamics of these performative practices, as well as innovative curatorial strategies for the display, interpretation and archiving of these practices, by focusing on artists who have pioneered new forms and relationships between visual and performance modalities; tracing key artists' trajectories towards the invention of new forms based in acknowledged visual and performance histories; and researching key exhibitions and texts that demonstrate different forms of interaction between visuality and performativity within the site of the exhibition. The final collaborative project will emerge from the shared experience of investigating the central topic of the course.
Satisfies Collaborative Projects Requirement for the MA in Exhibitions and Museum Studies

Urban Studies

US-500B-1/CS-500B-1 City of Ritual Body
TBA
Prerequisite: None
This course examines the performance theory that springs from medieval Japanese Zen Buddhist thought and its application to contemporary art practices. In particular, it inquires into the Zen rite of forgetting-self-in-stillness; into performative actuality, not propositional factuality, of the self that dissolves by dint of motion-less body. The inquiry will be carried out by studying Rikyu, a medieval Japanese aesthetician who claimed that the dissolution occurs most perspicuously as repetitive actions with things in a building in a city, i.e., that urban architectonics is crucial to meditative human presence. This study of ritual will guide us to consider, cross-culturally, modern artists such as Fred Sandback, Wolfgang Laib, and Bill Viola, as well as the two modern philosophical notions of "festival" and "activity" presented respectively by Hans-Georg Gadamer and Ludwig Wittgenstein.
Satisfies Urban Studies Elective
Satisfies Critical Studies Elective

US-500C-1 Favela Chic, or Spatial Crossings and Creative Entanglements: The Artist Capturing/Witnessing Urban Poverty
Laura Fantone
Prerequisite: None
In this course we will explore the history of relations between the artist and the urban experience as a location of inspiration and source of exposure to sharp inequalities. Chronologically spanning Baudelaire's 19th century Paris (the bohemian archetype) to New York and Indian city slums (the contemporary city), we will look at issues of gentrifi=cation, hipsterism, and the artist's position vis-a-vis the appropriation and translation of the "dangerous" city into its "palatable" depiction. We will examine the ethical and aesthetic self-positioning of the artist as witness: in search of strong material, seeking contact with the "dark" side of the city, moving towards a political commitment and educational experience. Drawing from urban and cultural studies, the course will be guided by questions of what happens in the process of witnessing urban poverty, the motives for documenting it, and who and what is left out of the frame. What kind of complicity with exclusion and commodification does the artist face? Who is the public interested in such images? Which images are celebrated and rejected by the critics? Our focus will be on the work of Gustave Doré, Gustave Courbet, Luis Buñuel, Russian avant-garde cinema, and prominent photographers and documentary filmmakers of the 20th century, including graffiti artists like Bansky and recent "favela chic" films like *Hate*, *City of God*, *Slumdog Millionaire*, and *Bel Borba Aqui.*
Satisfies Urban Studies Elective
Satisfies Critical Studies Elective

US-590-1/HTCA-590-1/EMS-590-1 Thesis
Dale Carrico
Prerequisite: MA and Dual Degree Students Only
In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.
Satisfies Thesis Requirement for the MA in Urban Studies

US-591-1/HTCA-591-1/EMS-591-1 Collaborative Projects
Betti-Sue Hertz
Prerequisite: MA and Dual Degree Students Only
This course will focus on performance within contemporary art and its staging within the site of the exhibition. Covering the 1950s to the present, we will study the history of body-based, time-based forms presented within visual arts contexts, and how these practices shift the artist's role in relationship to a culture of object display. We will consider the aesthetics, presence, embodiment, and observer/observed dynamics of these performative practices, as well as innovative curatorial strategies for the display, interpretation and archiving of these practices, by focusing on artists who have pioneered new forms and relationships between visual and performance modalities; tracing key artists' trajectories towards the invention of new forms based in acknowledged visual and performance histories; and researching key exhibitions and texts that demonstrate different forms of interaction between visuality and performativity within the site of the exhibition. The final collaborative project will emerge from the shared experience of investigating the central topic of the course.
Satisfies Collaborative Projects Requirement for the MA in Urban Studies

Interdisciplinary

IN-503-1 Topics in Linguistics for Non-Native Speakers of English
Mary Warden
This course introduces graduate students who are non-native speakers of English to several academic writing forms related to the fine arts context. Students learn in a collaborative environment and practice the writing process by producing several writing assignments, including a response paper, an artist statement, a critique, and a research paper. Using lecture, discussion, and group activities, this course will enhance the students' knowledge of audience expectations, topic development, research, organization, revising, editing, common grammar challenges, paraphrasing and citation of sources, and appropriate academic writing style and format. Students will also give an oral presentation related to their field of interest.

School of Studio Practice

Graduate Electives

DT-500A-1 Creating Eccentric Archives
Chris Kubick
Prerequisite: None

This course explores the creative potentials of collections and archives by producing work that enhances, remixes, and deconstructs existing and simulated collections and archives. The course analyzes the historical and philosophical dimensions of the expanded archive including, but also moving beyond, the museum, especially noting how artists such as Joseph Cornell, Marcel Broodthaers, Fred Wilson, René Green, and Christian Boltanski use (and abuse) archives. Students will create projects through modes such as sampling, faking, deforming, translating, visualizing, and otherwise manipulating traditional archives and collections. Through these processes, important questions regarding the archival fact and the social (and economic) construction of data will be addressed. Essential to the course is how meanings and opportunities that exist as physical archives transition to digital ones, and the new possibilities and challenges that arise as a result of this global shift towards a world of "big data."

FM-500A-1 The Black Sea/San Francisco Bay Parallax
Christopher Coppola
Prerequisite: None

Two countries, Georgia and the USA; two cities, Batumi and San Francisco; and graduate film students from two fine art schools, Batumi Art University and the San Francisco Art Institute, will join forces to make free-form short narrative films about living near two legendary bodies of water, the Black Sea and the San Francisco Bay. The short films will draw from two parallel stories with different cultural, historical, and mythical perspectives that will then be intertwined and transformed into one filmic experience. Students will be broken up into mixed BAU/SFAI teams, and will learn to share ideas despite the language barrier. We will use online applications like Skype and WeVideo to connect the two classrooms, allowing students real-time collaboration on the project. Guest professional filmmakers from both countries will join our online creative sessions to give presentations, feedback, and suggestions. The finished films will premiere at the end of the semester to the rest of the world via a live joint webcast from BAU and SFAI, Batumi and San Francisco, Georgia and the USA.

NG-500A-1 Body Mapping: the Construction of Gender, Identity, and Locating Desire in the Post-Biological Spectacle
Sharon Grace
Prerequisite: None
Proceeding from Benjamin's discussion of aura attenuation in mechanically reproduced forms of art, we will develop comparative models for an examination of flatness versus corporeal form, the original versus the reproduction, figuration versus abstraction, affect versus effect, and presence versus absence, including the metaphysics of presence. Drawing from exemplary works of art as well as behavioral science, we will investigate the differences in affective response between art forms of video, photography, painting, performance, sculpture, and installation. We will develop comparative models between romantic intuitive art and ironic post-Pop art. This will engage a consideration of how affect may no longer be a subjective sentient experience and has become submerged into a prosthetic after-effect. We will examine the ways in which affective mapping driven by economic structures has resulted in the production of sexy cyborgs, fembots, and avatars that incorporate predictable affect and have become idealized constructs. Concurrently, we will examine the work of artists who construct, and perform, gender and identity as art practice. We will conduct a close examination of the work of Bengalis, Export, Barney, Sherman, Gilbert and George, Mendieta, Mori, Rist, Calle, Kiki Smith, Kusama, Zimbardo, Ekman, Darwin, and Haraway, among many others. Visiting Lecturers include relevant artists and behavioral scientists.

NG-500B-1 This is a Mirror; You are a Written Sentence
Joseph del Pesco / Christian Nagler
Prerequisite: None
Borrowing the title of Luis Camnitzer's famous text-only artwork from 1966, this course investigates the way text-based art is related to short-form texts, including statements, slogans, captions, blurbs, headlines, titles, callouts, aphorisms, keywords, epigrams, subtitles, epitaphs, recipes, tweets, tags, footnotes, and status updates. Each of these compresses the time-based nature of language into the space of a single visual field. As info-particles, these image-text hybrids have been rich territory for contemporary visual art practices in all mediums, from print to painting to video to neon. The ubiquity of these compressions have provoked concerns about the erosion (and commodification) of communication in the public sphere, at the same time as they have signaled the possibility of a grassroots distribution of agency in public speech. In this course we will investigate the anxieties and thrills of these abbreviated forms, discussing cross-contaminations of visual and linguistic thinking, as well as the critique of ideology in public address. The course will be structured through the weekly artistic production and presentation of visual language experiments. The last third of the course will be devoted to a fully realized text-based artwork. We will also be looking at and analyzing works by such artists as Jenny Holzer, Luis Camnitzer, Glenn Ligon, Gilian Wearing, Shannon Ebner, Daniel Joseph Martinez, Richard Prince, Andrea Bowers, Bruce Nauman, and many others.

PA-500A-1 Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar
Mark Van Proyen
Prerequisite: None
In this course, students will interact with three internationally renowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will respond to each other's presented work in both verbal and written form.

PR-500A-1 Out of the Frame: Revisiting Traditional Meanings in Printmaking
Paul Mullowney
Prerequisite: None
Historically the importance of printmaking was its ability to disseminate a large amount of visual information to broader and broader populations, and prints were not originally expensive and static objects framed for wealthy collectors on gallery walls—as we often think of them today. With the digital onslaught of media imploding on our daily lives, many visual artists of our time are compelled to once again search for meaning in the traditional craft of printmaking. Many contemporary artists working with print multiples are pushing the medium beyond the gallery with ever-increasing size and scope, sculptural installation, street performance and agitprop, and by addressing themes of social justice. This course will emphasize exploring traditional craft and skill to push our limits of expression by examining and implementing the possibilities of large-scale work and alternative means of presentation and distribution beyond our digital lives. Alternately, we will focus on how technical challenges and solutions in print processes begin to inform our everyday studio practice as artists. With these ideas in mind, the beginning part of this studio course will focus on grasping basic approaches in traditional print media, including photo-based intaglio techniques and letterpress. Students will then propose a single semester-long project that will be developed and completed by working closely one-on-one with the instructor.

SC-500A-1 Sculpture in Context: Fab Lab
John Roloff
Prerequisite: None
An information/lab class for graduate students that meets once a week in the wood shop at the Third Street Graduate Center, FabLab will examine design strategies, logistics, and basic fabrication methods for a range of sculptural and mixed-media works and installations. Procedures and options for basic wall framing and wiring, site planning, hardware rigging, or simple irrigation systems as well as sourcing/use of traditional and alternative materials, design/build for mobility, structural integrity, installation/de-installation etc., will be explored. The first third of the semester will be devoted to a series of information/work sessions covering basic planning, materials, and techniques; the remainder will be devoted to problem solving of individual or group projects. This course is an ideal companion to SC-233 *Expanded Drawing: 3D/Proposals*, but is open to all MFA or MA/MFA degree students.

Post-Baccalaureate Seminar

PB-400 Post-Baccalaureate Seminar
***Reagan Louie* (PB-400-1)**
***Taravat Talepasand* (PB-400-2)**
All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

Graduate Critique Seminars

GR-500A-1 Graduate Critique Seminar
Richard Berger
This graduate critique seminar consists of weekly critiques of the class members in rotation so that each student can be assured of three extended considerations of their works within the semester. Everyone whose work is not being reviewed will write a short essay before we begin to talk about the work before us. This will serve to help participants organize their thoughts before critiquing the work. These short essays will be given to the reviewed student at the end of the class. Reviewed students are responsible for condensing their summary advice and presenting it at the end of their second critique, allowing an assessment of the efficacy and relevance of the critique advice to studio outcomes.

GR-500B-1 Graduate Critique Seminar
Ian McDonald
This cross-disciplinary critique seminar is for students interested in how working with the hand engages conceptual strategies for artistic production. These conceptual strategies include local production versus global production and how the act of "making" has far-reaching political and ethical implications. Students interested in the language of objects and the rhetoric of object placement will be challenged to consider just how their work operates in a world full of "things." Material choices, historical strategies of fabrication, and the way we as artists understand our role in this complex milieu of conceptual challenges will shape the content of this course. Students will also be encouraged to investigate their work in relationship to their everyday lives in an effort to further their research into how their work can be part of the everyday world, not a separate studio practice.

GR-500C-1 Graduate Critique Seminar
Lynn Hershman Leeson
This graduate seminar will offer students critical methods of analyzing their work, personalized direction in production crafts, and discussions of contemporary theories of media, which includes the work of Christianne Paul, Lawrence Lessig, Ted Hope, Lance Weiler, and others. Alternative forms of presentation, media, and distribution will be examined. The class will include visits by artists, screenings, and field trips. Emphasis will be on refining both technical and critical skills and the clarification and honing of individual work, which will result from group dynamics of the class as students examine the creative process itself.

GR-500D-1 Graduate Critique Seminar
TBA

GR-500E-1 Graduate Critique Seminar
Henry Wessel
Each student will be scheduled to present work-in-progress on three specific dates during the semester. Class discussion will address conceptual and formal concerns suggested by the appearance of the work. Primary emphasis will be on establishing an intelligent, referential approach to criticism and on implementing a disciplined, energetic method of working that will assist students in reaching their instinctual and intellectual potential. In addition to regular presentation of work, each student will be required to contribute oral and written responses during each meeting.

GR-500F-1 Graduate Critique Seminar
Caitlin Mitchell-Dayton
The instructor's area of expertise is representational painting, with emphasis on figurative representation and contemporary narrative content. Areas of current interest include the intersection of Manet/Velasquez and pop art/comics, and portraiture and costume as information delivery systems. The primary basis for critique methodology is group discussion of individual works addressing formal, technical, and conceptual issues. Students will be expected to generate work independently—the course is not assignment-based. Other components will likely include student media presentations, iterations of artist statements, and a group consult on staged review hanging.

GR-500G-1 Graduate Critique Seminar
Timothy Berry

As a painter/printmaker who has extensive experience in collaboration with a broad range of artistic practices, Timothy Berry views all contemporary art-making practices as interdisciplinary. This seminar will focus on extending the participants' knowledge of how and why the technical, conceptual, historical, and theoretical aspects of their work should consistently be examined. Participants will engage this process through in-class discussions and, most importantly, through three in-depth critiques of their own work. Students will learn the process of the critique, both in terms of the self and the other. Both oral and writing skills will be developed as modes of examination and understanding, moving toward the desired result of a high competency in the presentation of work for external examination.

GR-500H-1 Graduate Critique Seminar
Tony Labat

This critique seminar is guided by the history and language of Conceptual Art. It is therefore interdisciplinary by nature, and because of this, the goal is to develop and maintain a "common language" that is not media-specific. This course is a space to share, to provoke, and to push each other as we critique the works presented from a formal perspective. Students are encouraged to present works and projects in progress as well as performance pieces.

GR-500I-1 Graduate Critique Seminar
Sharon Grace

Sharon Graces' art practice and interests include aerodynamics, physics, non-verbal communication, video media, physiology, touch, psychology, affect, conceptual art, sound, algorithms, drawing, light and performance, and spatiality. This interdisciplinary seminar is structured to provide a learning environment within which graduate artists present their work for critical and aesthetic response. Through rigorous critique and analysis, each student/artist is exposed to a variety of responses/positions to consider toward developing and refining their problem-solving skills. The seminar is a lab in which participants will become increasingly informed about art historical precedents and references; learn new art theoretical/critical vocabulary; take risks; test one's thesis; and resolve formal art issues with respect to the grammar, syntax, history, and meaning of one's materials. Throughout the semester, specific texts, video/ media, and other media sources will be suggested and whenever possible, disseminated. Students enrolled in this seminar are required to write an artist statement. By developing language and contextualization around the work, students will learn methodologies for further expanding and defining meaning in the processes of signification.

GR-500J-1 Graduate Critique Seminar
Lindsey White

In this critique seminar, we will talk about big ideas and aim to have meaningful dialogue, while being mindful not to take ourselves too seriously. Each week a rotating group of students will invite us into their studios to present works in progress. Through active conversation, students will learn to problem solve, research the contextual basis of their work within a larger spectrum, and discover the importance of the communal critique. Readings, visiting artists, and a field trip will help frame the discussions of the students' work and shed some light on what it means to be an artist today. Lindsey White works with photography, video, sculpture, and structures of exhibition-making to explore humorous insights, the not-so-mundane, and institutional critique.

GR-500K-1 Graduate Critique Seminar
Sean McFarland

In John Cage's rules for students and teachers, rule 8 states: "Don't try to create and analyze at the same time. They're different processes." This interdisciplinary critique seminar will focus on making and discussing the unfamiliar through a constructive dialogue among artists about the importance of getting to work, and how work will exist outside of the studio. These investigations will shape understanding of how each student's work functions in contemporary art, history, and everyday life. In addition to rigorous theoretical and conceptual inquiry, this seminar will look at the practical aspects of exhibition design and installation strategy.

GR-500L-1 Graduate Critique Seminar
Jennifer Locke

Mastering disciplined critique skills is crucial to making meaning in art—and to finding the hidden dynamics underlying your own work. In this all-critique seminar we establish formal distance and exercise rigorous objectivity to: examine issues around the stance of viewership; deconstruct belief systems, conceptual constructs, and expectations; and ultimately develop a more sophisticated dialogue around your work and contemporary culture. In her practice, instructor Jennifer Locke composes physically intense actions in relation to the camera and specific architecture to explore the shifting hierarchies between artist, model, camera, and audience. These actions focus on cycles of physicality and visibility, and draw from her experiences as a professional dominatrix, champion submission wrestler, and artists' model.

Graduate Lecture Series

GR-500M-1 Graduate Critique Seminar
Ruby Neri
This seminar will feature group critiques of student work, outings to galleries and museums, guest artists and curators, visits to artists studios, meetings in bookstores, city/nature walks, possible group exercise (running), instagram or tumblr accounts for the class only, and possible travel to Los Angeles for artist studio visits and exhibition viewing. Topics of discussion will include current art production paradigms, practices, and markets, with special attention to how work being made in the Bay Area today fits within the larger language of global art-making. What does an artist working from within the Bay Area bring to the artistic practice, historically as well as presently, and how does this practice embrace or transcend regionally and engage with broader audiences? The class will look at the work of artists including William J. O'Brien, Erik Frydenborg, Jessica Jackson Hutchins, Rachel Harrison, Evan Holloway, Andrew Lord, Sterling Ruby, and Dawn Kasper, and consider texts including Patti Smith's *Just Kids*, Susan Sontag's Against Interpretation, Gaston Bachelard's *Poetics of Space*, and *The New York Times* Sunday edition. The instructor's particular areas of interest include the fundamentals of formal object-making; relationships among form and object through the process of creating; seeing the object as remnant of physical process; and acknowledging the creative act as non-conceptual and instead as an intuitive way of looking out at the world through art.

GR-500N-1 Graduate Critique Seminar
Tom Marioni
During the more than 50 years that Tom Marioni has been a practicing artist, he has worked in the disciplines of drawing, graphic design, printmaking, writing, photography, video, performance, curating, editing, public speaking, humor, ceramics, fabrication, fresco, mold-making, casting, social practice, conservation, museum management, music, sound art, glass blowing, drinking beer with friends, and even painting.

GR-500O-1 Graduate Critique Seminar
Jason Jegel
This seminar's focus is studio practice: habits and decisions within our individual working mode. The instructor is primarily a painter / drawer; however, here we are interested in the quality of decisions across any discipline or medium. Students are encouraged to experiment with personal constraints and material use outside their normal arena. We will engage a writing practice to parallel and interact with our studio work. Of primary concern is how we make meaning and the development of language to regard that process. Students will collect relevant writing. Readings from a variety of sources will be assigned.

GR-502-1 Graduate Lecture Series
Tony Labat / Claire Daigle
0 Units
The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series provides exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role in defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled.
Attendance at all of the Graduate Lecture Series is required and monitored for all MFA, MA, Dual Degree, and Post-Bac students.

Graduate Tutorials

GR-580 Graduate Tutorial
Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

***Linda Connor* (GR-580-1)**
***John Priola* (GR-580-2)**
***Dewey Crumpler* (GR-580-3)**
***Meredith Tromble* (GR-580-4)**
***Kerry Laitala* (GR-580-5)**
***Matt Borruso* (GR-580-6)**
***Keith Boadwee* (GR-580-7)**
***Anne Colvin* (GR-580-8)**
***TBA* (GR-580-9)**
***Christopher Bell* (GR-580-10)**
***Reagan Louie* (GR-580-11)**
***Mark Van Proyen* (GR-580-12)**
***Jeremy Morgan* (GR-580-13)**
***John de Fazio* (GR-580-14)**
***Kate Ruddle* (GR-580-15)**
***Mildred Howard* (GR-580-16)**
***Chris Kubick* (GR-580-17)**
***Chris Sollars* (GR-580-18)**
***Rocky McCorckle* (GR-580-19)**
***Ruby Neri* (GR-580-20)**

Graduate Practicums

EMS-588-1 Exhibition and Museum Studies Practicum
6 Units
The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work independently or in teams. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with agencies, museums, galleries, departments of culture, archives, private collections, or other organizations at the local, national, or international level. The student works with someone affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assists the student in placing the fieldwork into the broader context of their program of study.

GR-588-1 Teaching Practicum: Transmitting Art Practices
Jennifer Rissler / Meredith Tromble
In this course linking theory and practice, students will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. The course will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers); "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment; the post-studio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree; and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.
The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission.

GR-590-1 Art Worlds: History, Theory, and Practice
Jennifer Rissler / Zeina Barakeh
This course prepares students for entry into a globalized art world conceived not as a monopolistic dealer-critic system in the modernist sense, but as an adaptive network of practitioners, marketplaces, institutional models, and public forums. By providing strategies for negotiating its various components—galleries, curators, collectors, art schools, foundations, nonprofit cultural institutions, and the media (understood as both mainstream media as well as the emergent culture of social media)—the course helps students define career trajectories that are appropriate to their individual needs and studio practice, without compromising integrity, ethics, and self-image. The course offers a historical and theoretical perspective on the institutions and cultural apparatuses that have shaped the contemporary understanding of the social and market value of art, as well as practical information pertinent to the professional life of the contemporary artist, including portfolio and website development, resume writing, the presentation of professional qualifications for public commissions, press releases, and more. Questions central to sustaining a contemporary practice will be explored, including: How and in what contexts are the aesthetic, intellectual, spiritual, civic, and monetary values of art determined and negotiated? How is the economy of art a matter of money and media—the ways in which a place of visibility in the history and criticism of art is indexed to market value? How do artists seek to be both producers of art and negotiators of its discourses through active roles as artist-critics, artist-curators, artist-publishers, and artist-entrepreneurs?
This professional practices course is supported by the Emily Hall Tremaine Foundation.

US-588-1 Urban Studies Practicum
6 Units
The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students may arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with agencies, museums, galleries, departments of culture, archives, private collections, or other organizations locally, nationally, or internationally. The student works with a person affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assists the student in placing the fieldwork into the broader context of their program of study.

Graduate Assistantships

GR-587 Graduate Assistantship
0 Units
A limited number of Graduate Assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate Assistants will receive a stipend. Students cannot serve as a Graduate Assistant for a course that they are enrolled in.
For additional information and application procedures, students should contact the Graduate Office.

GR-597 Graduate Teaching Assistantship
0 Units
Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a Teaching Assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a Teaching Assistant may include teaching, grading papers, tutoring, research, and being available to the students. The Teaching Assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching Assistants will receive a stipend. Students cannot serve as a Teaching Assistant for a course that they are enrolled in.
For additional information and application procedures, students should contact the Graduate Office.

Graduate Reviews and Exhibition

GR-592-1 MFA Intermediate Review
0 Units

The Intermediate Review takes place at the end of the second semester of the MFA Program, near completion of 30 units. The review is an evaluation of whether or not the student is prepared to advance to MFA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year of the program and a forum for critical feedback from the student's committee. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester.

Students who fail their second Intermediate Review will be dismissed from the MFA program.

GR-594-1 MFA Final Review
0 Units

The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review—which serves as the student's thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Graduate Exhibition follows the Final Review and is also required in order to graduate from the program.

Students who do not pass the Final Review will not receive their MFA degree.

GR-599-1 MFA Graduate Exhibition
0 Units

All graduating students must register for the spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of $300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, including meetings about preparing the exhibition catalogue (dates, times, and rooms to be announced). Students who do not pass the Final Review will not receive their MFA degree and will not participate in the MFA Graduate Exhibition.

Students register for GR-599-1 in the spring semester.

MA-592-1 MA Intermediate Review
0 Units

At the end of their second semester, students are required to register for the Intermediate Review and to present work on their thesis to their committee for Intermediate Review, which occurs in the third semester. The review is an evaluation of whether or not the student is prepared to advance to MA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year and summer of the program and serves as a forum for critical feedback from the student's committee. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-take the Intermediate Review before the following semester.

Students who fail their second Intermediate Review will be dismissed from the MA program.

MA-594-1 MA Final Review
0 Units

MA students are required to register for Final Review in their final semester at SFAI, at which time they present their completed thesis work for committee review. The goal is for the student to present an accomplished thesis that exhibits a high standard of excellence. The review—which serves as the student's thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Arts degree. The MA Thesis Symposium is also required in order to graduate from the program.

Students who do not pass the Final Review will not receive their MA degree.

MA-599-1 MA Symposium
0 Units

Students are required to register for the MA Symposium and present work from their completed thesis at the MA Symposium at the end of the fourth semester. The presentation of thesis work represents completion of the MA Program. If the thesis remains incomplete or fails to meet the standards of the review committee, students will be asked to re-enroll in the spring semester of Thesis the following academic year.

Students register for MA-599-1 in the spring semester.
Students who fail to present from an acceptable thesis by the end of the sixth semester will be dismissed from the MA program.

Contact Information and Campus Maps

Contact Information/
Directions

800 Chestnut Street
Main Campus

2565 Third Street
Graduate Center

CONTACT INFORMATION

800 Chestnut Street
San Francisco CA 94133
(between Leavenworth and Jones Street)
www.sfai.edu

24-Hour Info	415.771.7020
Academic Affairs	415.749.4534
Administration	415.351.3535
Admissions	415.749.4500
Continuing Education	415.749.4554
Counseling Center	415.749.4587
Exhibitions and Public Programs	415.749.4550
Financial Aid	415.749.4520
Graduate Advising	415.641.1241 x1015
Graduate Center	415.641.1241
Registrar's Office	415.749.4535
School of Interdisciplinary Studies	415.749.4578
School of Studio Practice	415.749.4571
Security	415.624.5529
Student Accounts	415.749.4544
Student Affairs	415.749.4525
Undergraduate Advising	415.749.4853

DIRECTIONS

From the East Bay
Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at the Walgreens onto Jones Street. The San Francisco Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

From the Peninsula
Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

From Marin County
Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

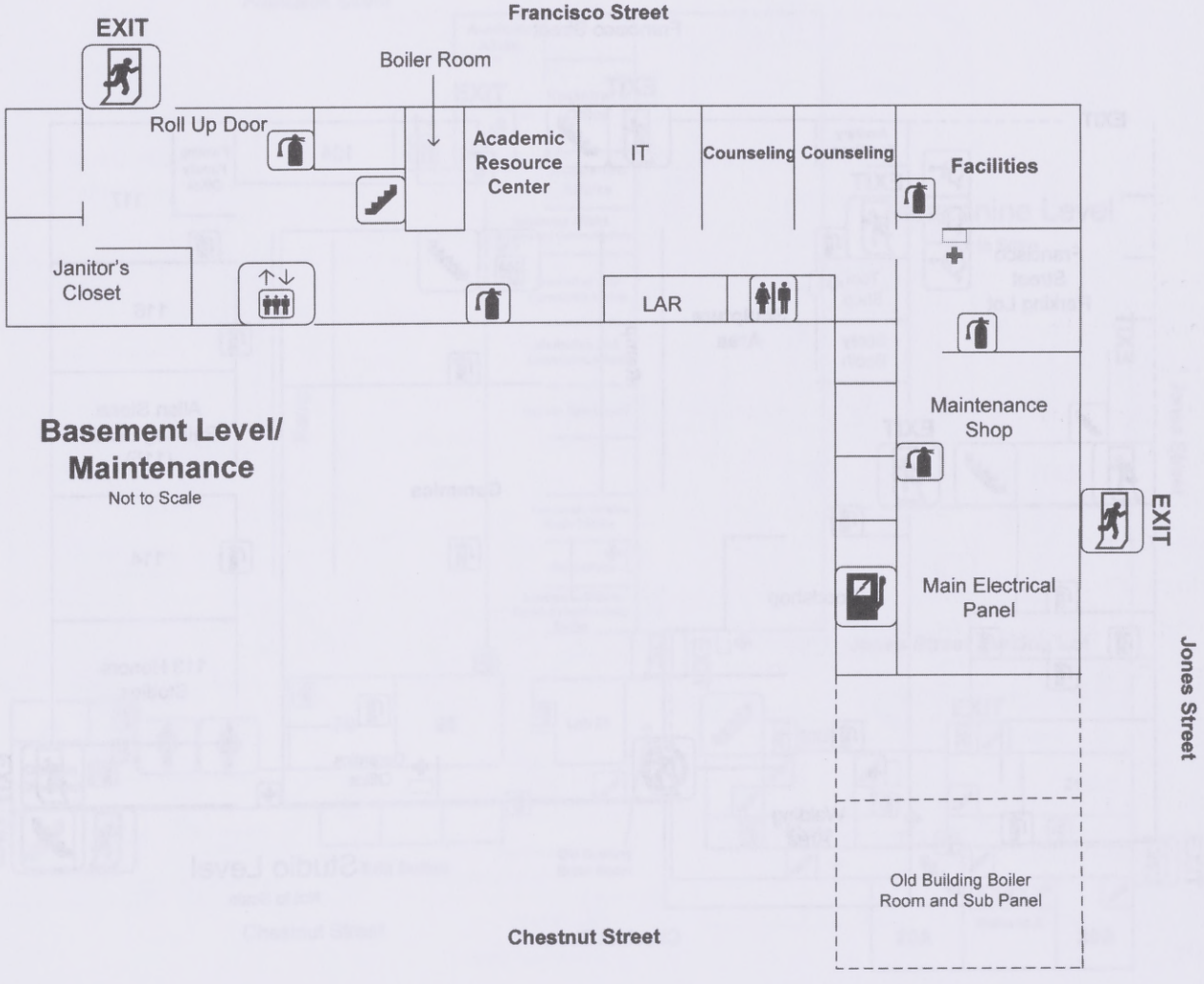
Parking
The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

Public Transportation
The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

For more information, please call MUNI at 415.673.6864.

BASEMENT LEVEL MAINTENANCE

800 Chestnut Main Campus

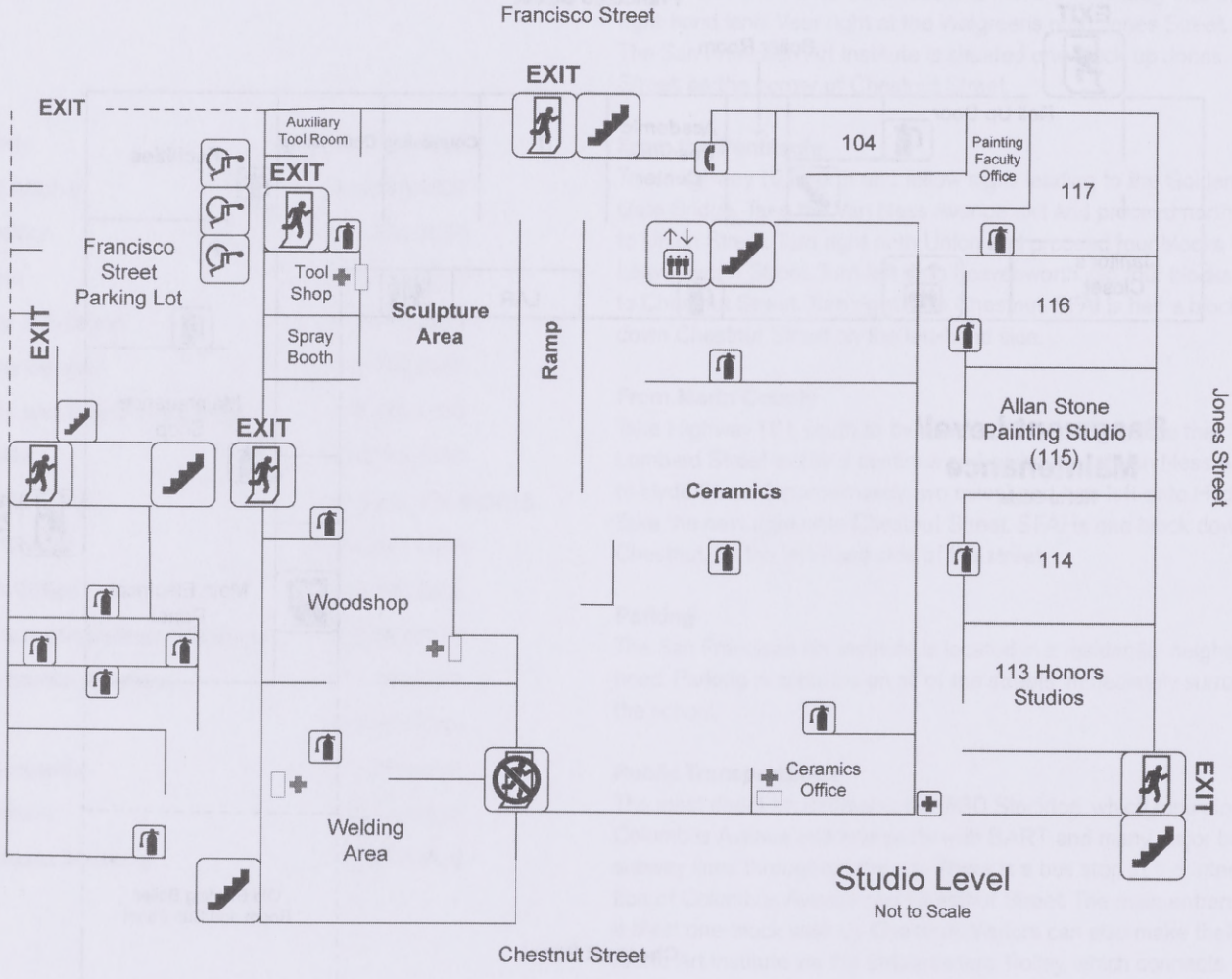


Basement Level/ Maintenance

Not to Scale

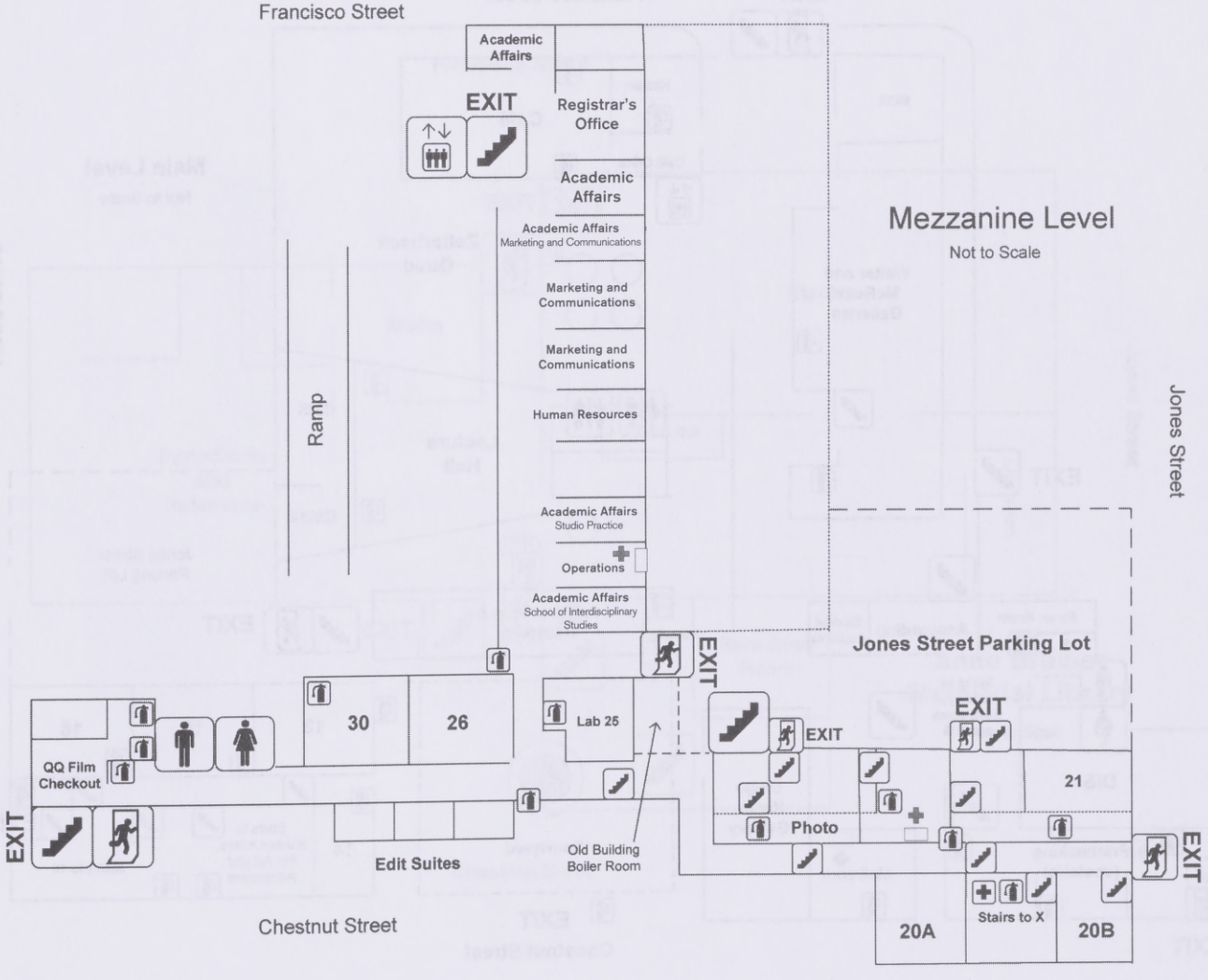
STUDIO LEVEL

800 Chestnut Main Campus



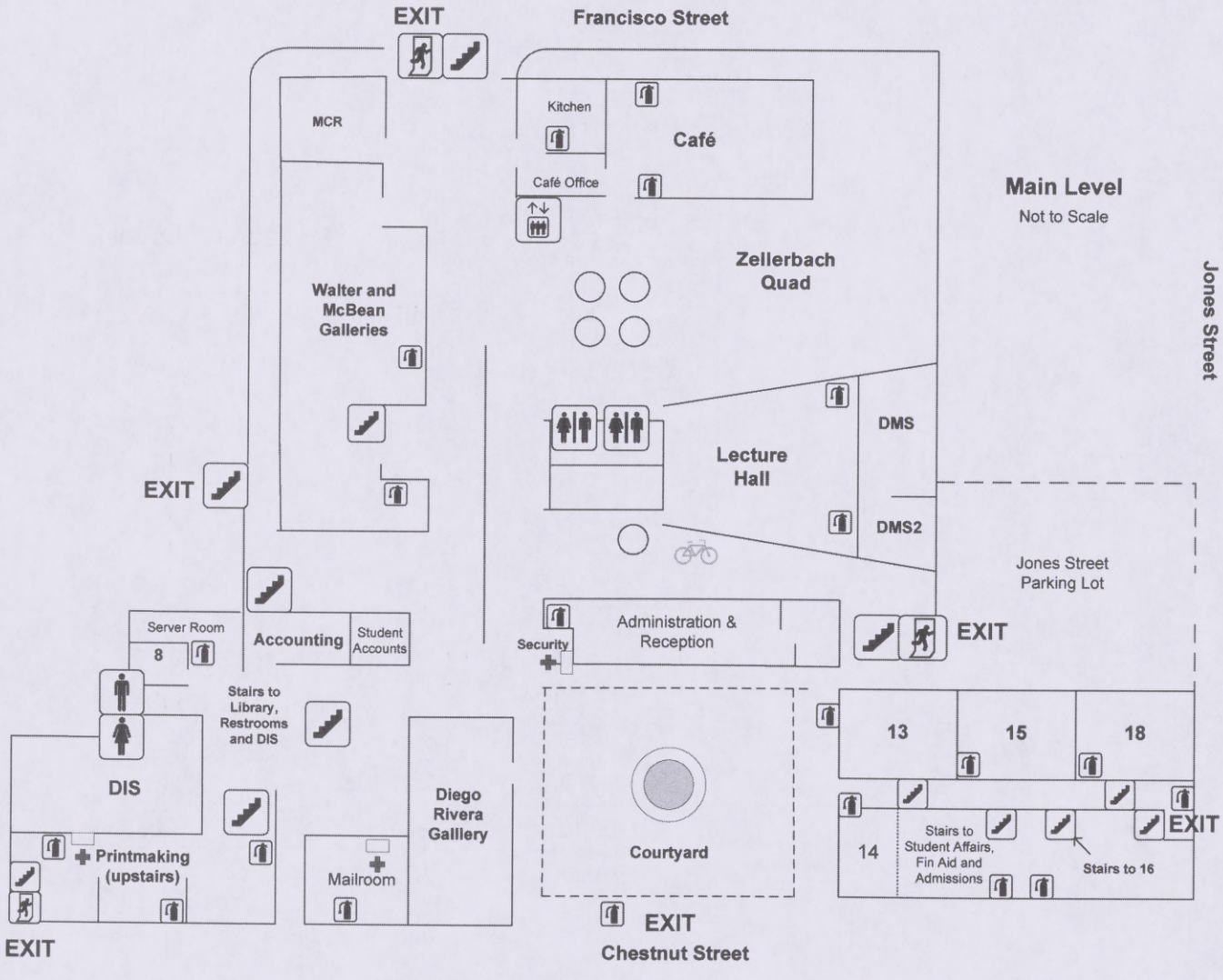
MEZZANINE LEVEL

800 Chestnut Main Campus



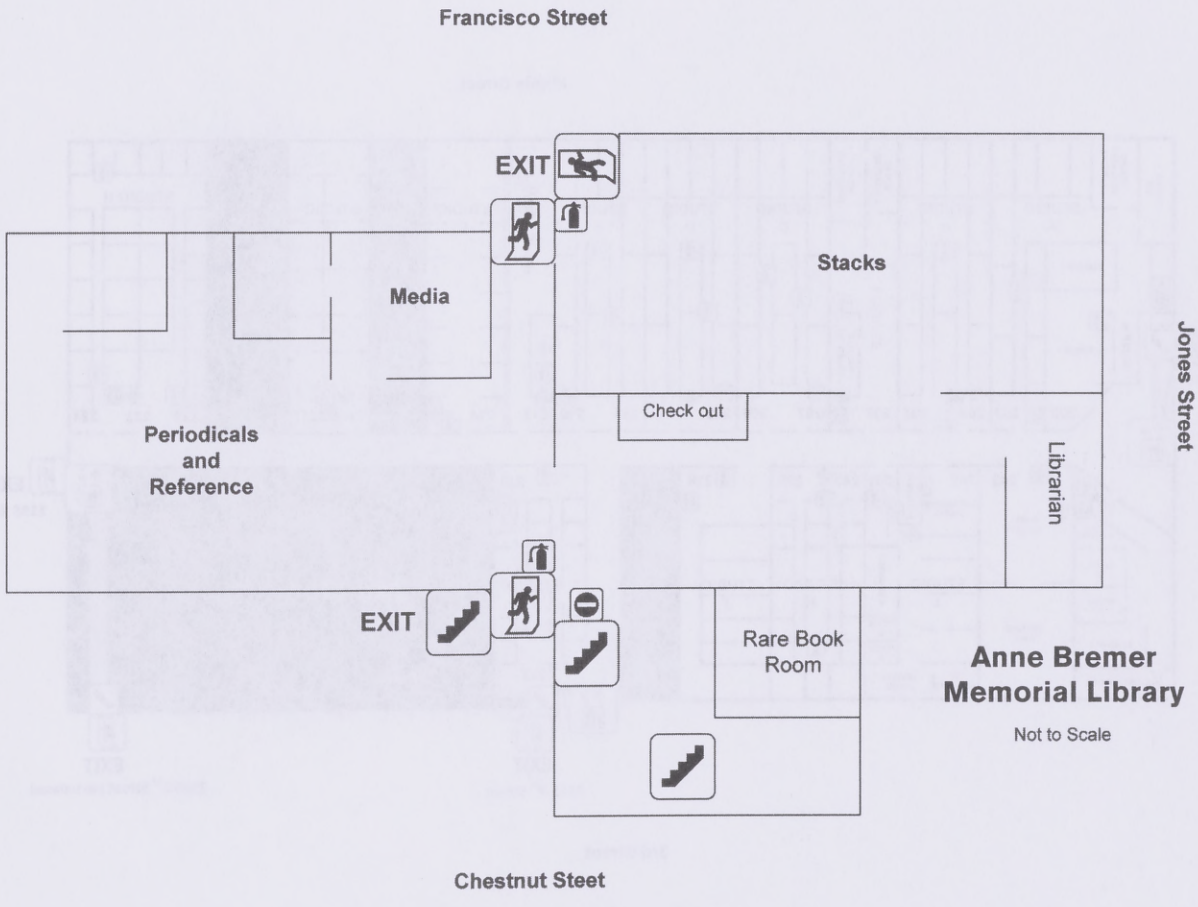
MAIN LEVEL

800 Chestnut Main Campus



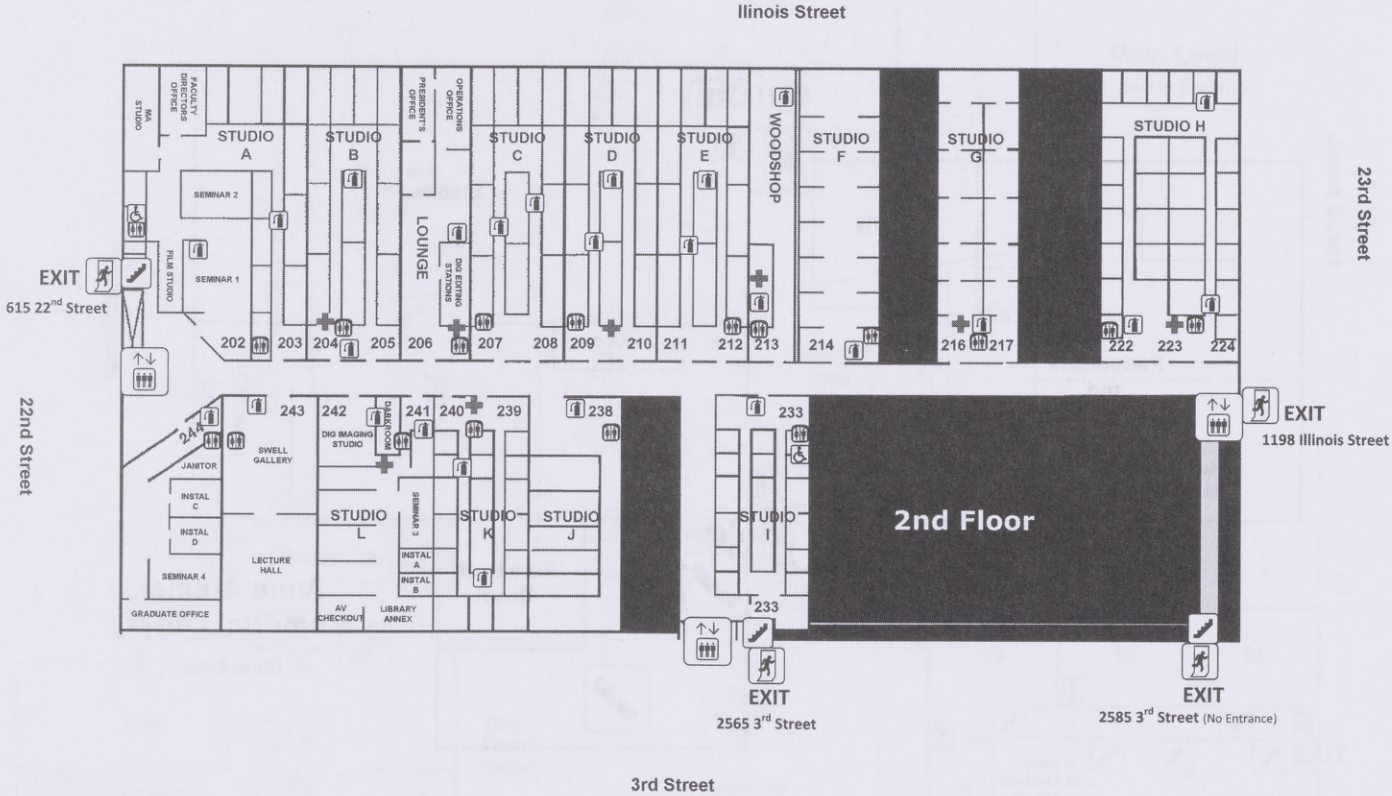
LIBRARY

800 Chestnut Main Campus



GRADUATE CENTER

2565 Third Street



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